

## Contact

Wood Lodge Hotel  
10 Manor Road  
Bournemouth, Dorset  
BH1 3EY  
United Kingdom  
klewitz@gmx.ch

## Introduction

The results in this documentation are a selection of time based media productions. All final outcomes are singular statements and thus not related to other pieces in this body of work. My comprehensive interest was to achieve an amalgamation of the audio and visual elements so that the two not only complement one and another but also convey new content and expression. Even though sound and image are central parameters, written or verbal language plays in some of the artworks an integral role, too.

The installation and presentation of an individual artwork depends on conditions of space and the context in which the work is exhibited. Some of them thus are better suited for monitor viewings and others for projections.

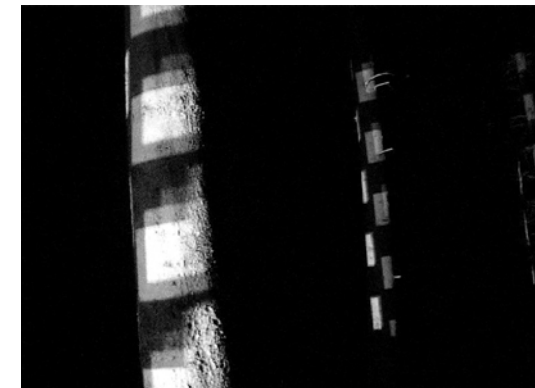
Video, single channel  
(black-and-white; mono sound, several speakers); 19:46 min.; loop



### Description

The animation is projected on tree stems in a forest and invites to explore the altered natural environment. Moving, stopping and layering squares are the visual elements. These merge to planes, separate again and thus cause the negative background space to occasionally switch to the positive foreground and vice versa. Frame filling white light or darkness function as unpredictable pauses. There is no logical composition order applied for the animation's development.

The soundtrack coming from several speakers suspended from tree branches supports the visually immersive experience. The audio comprises an irregularly swelling and ebbing, low-pitched thunderous-mechanical movement that is overlaid with asynchronous electronic cracklings.



Video, 4 channels  
(black-and-white; mono sound); 5:10 min.; loop



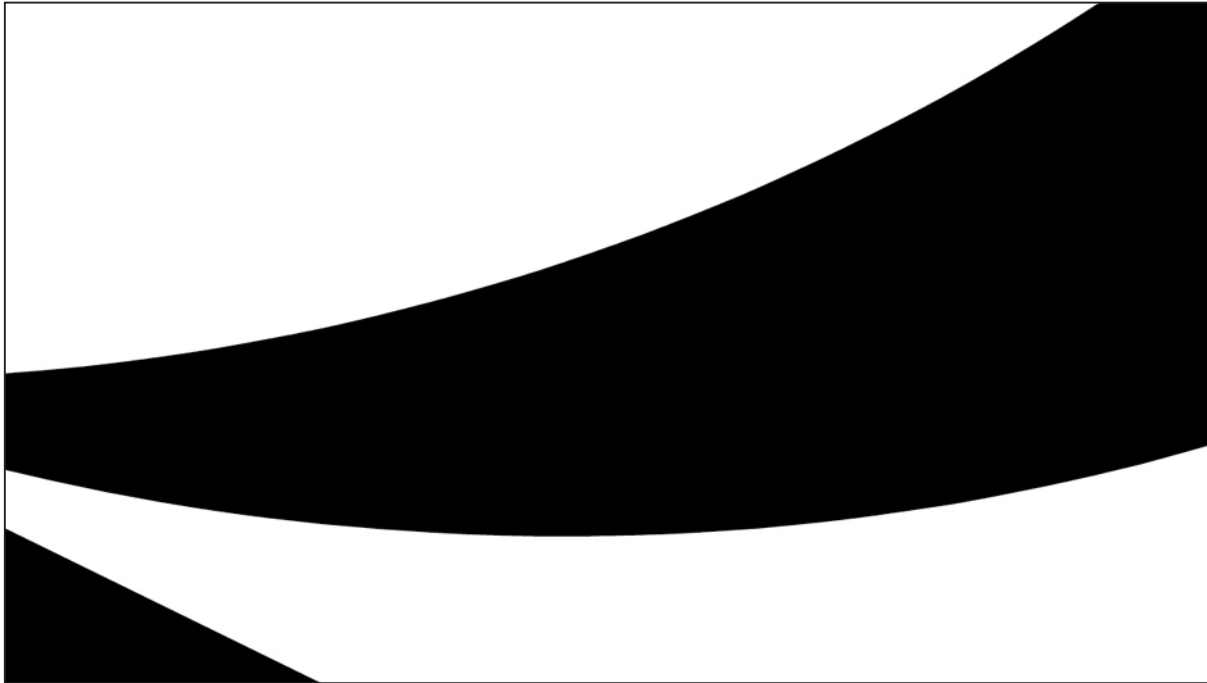
## Description

The 4-channel-projection covers gradually the full dimensions of the room walls. Each animation shows a single white square running in varying speeds from top left to bottom right and thus fills the walls with light. By loop-screening the same video four times but time-delayed the projections appear asynchronous. Black walls with no projection as well as fully illuminated walls, both with unpredictable timely occurrences and lengths, set the breaks. Because of the projector's positions the visitors can only observe two of their own shadows at a time and thus create both incidental and controllable animated silhouettes.

One speaker is mounted on the ceiling in the room centre. The soundtrack is composed of rhythmical clicks and cuts that vary in volume and timely occurrence.



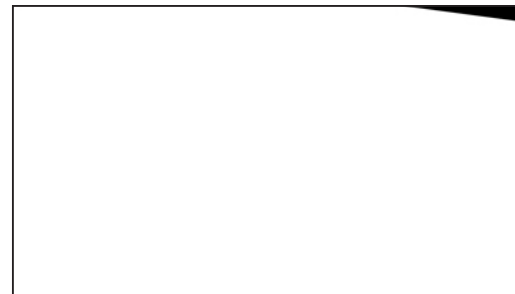
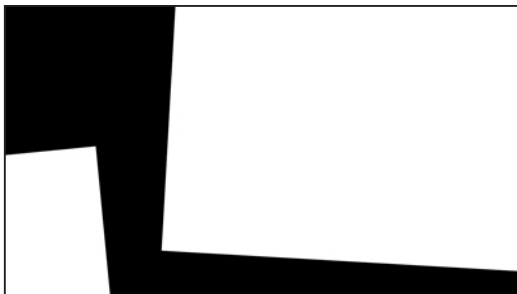




### Description

The animation is composed of single and multiple overlapping geometric shapes. These are constructed with curved and straight lines. Both, the distinct cropping of the 2-dimensional shapes and the changing speed of the animation challenges the viewing expectations. Because the proportions of black and white are in a constant flux they play with the basic principles of Gestalt and thus influence the perception of figure and background.

The soundtrack is a montage of material originating from organic and technical sources that melts into a single drone.



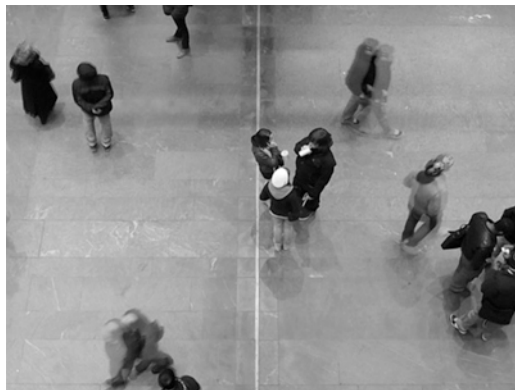
Video, single channel  
(black-and-white; stereo sound); 15:11 min.; loop

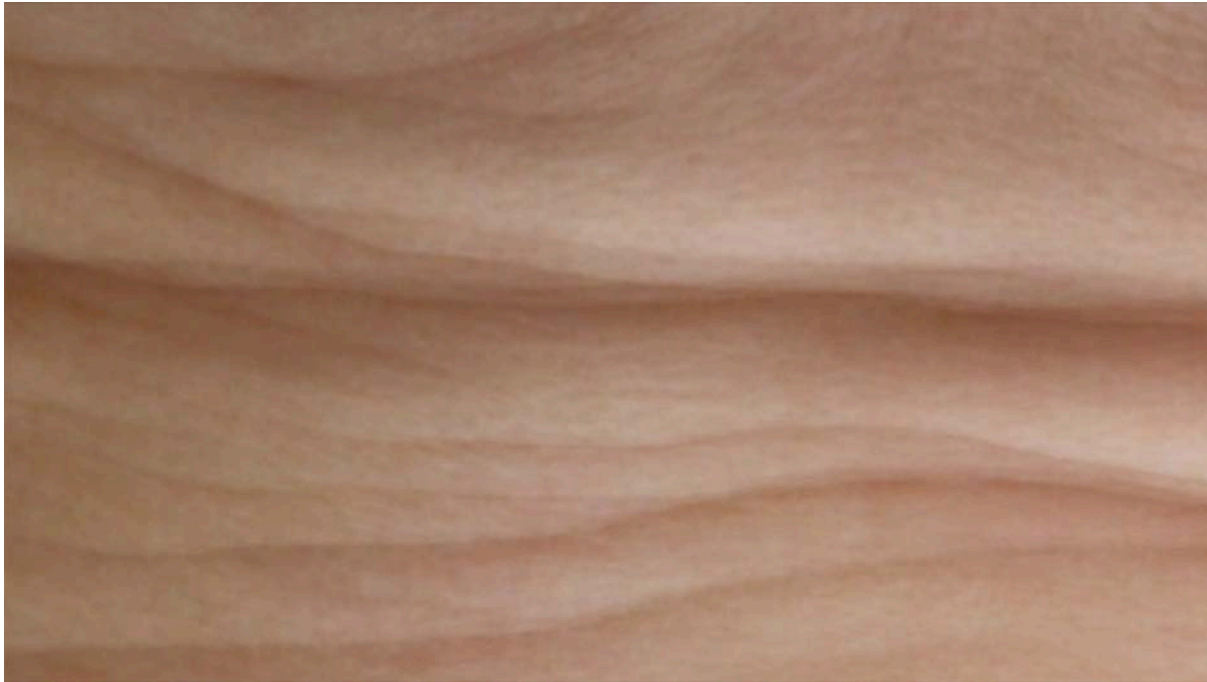


### Description

The video image is a composite of a duplicated documentary footage. The two tracks alter in speed and opacity. By superimposing the layers, perception of space and time appear to be irrational.

The soundtrack is a hybrid of different hissing sounds with ebbing and swelling volume. Links and relationships between the visual and the audio track are also established by the exaggerated panning between the left and right channel.





### Description

The video track is a layered montage of frownded and relieved skin. Because of the rapid editing, the extreme close-up and cropping the motive appears to be unnatural. Furthermore, the fast, repetitive and uninterrupted movement refers to a perpetual process.

The soundtrack reminds of an amalgamation of mechanical clatters and wet organic wobbles. Both, the polyrhythm and the nonstop continuation complement the visual.



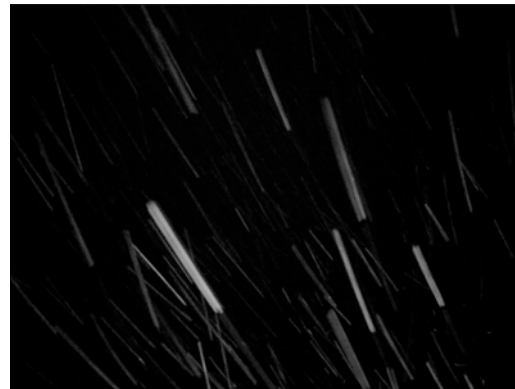
Video, single channel  
(black-and-white; stereo sound); 43:13 min.; loop



### Description

The video shows a progression of moving and freezing organic elements and lines. These merge on opaque layers to more or less complex compositions and gradually construct, deconstruct and re-construct to new arrangements.

The soundtrack consist of a low frequency basic layer with "breathing" and "flowing" connotations. On top of this nonstop movement lays an irregular, quiet crackling noise.



Video, single channel  
(colour; stereo sound); 18:43 min.; loop



## Description

The video track is a montage of footage taken during my son's visit in 2010. Several short clips are split up and interwoven with others and thus construct a meta-narrative. A slide flashing in 1/10 second and in 100% opacity marks the beginning of each fragmented sequence. This is followed by the continuation of the clip in 10% opacity, thus almost completely black, until the next clip starts.

The soundtrack consist of verbal and paraverbal excerpts from recordings of Alexander's voice, each 1/10 second long and synchronised with the beginning of each video fragment. The main section of the video, the clips in 10% opacity, remains silent.





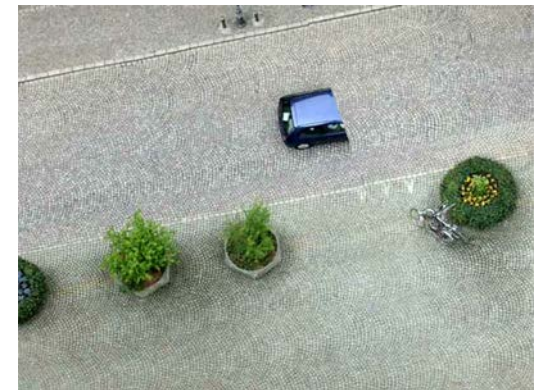
Video, single channel  
(colour; stereo sound); 11:46 min.; loop



### Description

The video shows a diagonally cut split screen composed with the same footage. Both sections run in normal speed but the left is ahead of the right. The two parts scarcely match together and thus the left and right part appear to shift above or below the other. Consequently, at the cutting line perception of time and space become incomprehensible.

The sound track consist of silent crackling noises interrupted with irregular muted sections. There is not rhythm inherent and the overall sound aesthetic is "electrical".





Video, single channel  
(colour; no sound); 7:17 min.  
Performance: Oberegg AI/Switzerland, 21 May 2010  
Camera: Ivan Ebel



### Description

The video sequence begins with a freeze frame shot, fading-in from black, showing me holding a newspaper on a stick. I then light the newspaper and set a specially prepared log on fire. Whilst the object burns, the camera moves around it and documents the performance. The camera angle and distance varies with me being in and out of the frame. After the fire has extinguished, the movie freezes and fades-out to black.

The soundtrack is mute.



Video, single channel  
(colour; stereo sound); 9:42 min.; loop



## Description

The video shows a documentary footage of a mountain lake in Switzerland. Because of still air the water surface is even and only slow moving clouds reflect in the lake. Three hikers enter the picture via the right frame edge and walk along the lakeshore towards the left side. At a meeting point, the three interact with a fourth person. Later, the men depart again and walk individually out of the frame.

The audio track consists of spoken English verbs. Whilst the intonation of the words varies between commenting, questioning and directing the volume remains the same. The timely cues of each verb are irregular and they are separated with muted pauses.





art knowledge chaos order logic  
intuition intension structure system method  
chance language sound image

why are the lakes d

### Description

The work's default setting is a list of abstract terms. A computer cursor selects single or multiple letters and/or syllables. These fragments are re-composed below the list via copy/paste operations and progressively build sentences. They are erased after completion and successive sentence composing processes begin again from scratch.

The soundtrack is a montage of dictionary readings explaining the meaning of each of the listed terms. Because the analog voice recordings are electronically transposed, the signification of each word can only be partially identified.

art knowledge chaos order logic  
intuition intension structure system method  
chance language sound image

the lakes are dark red unti

art knowledge chaos order logic  
intuition intension structure system method  
chance language sound image

the lakes are dark red until march

art knowledge chaos order logic  
intuition intension structure system method  
chance language sound image

art knowledge chaos order logic  
intuition intension structure system method  
chance language sound image

imag

Video, single channel  
(black-and-white; stereo sound); 22:14 min.; loop



### Description

The sequence is composed of forward moving video clips recorded at different locations, times of day and seasons. Vertically and horizontally divided clip transitions generate a continuous filmic flow where subtitles are superimposed on each clip.

The soundtrack is a montage of percussive elements. The original recordings are sliced, re-composed, overlaid, switched on and off as well as faded in and out.



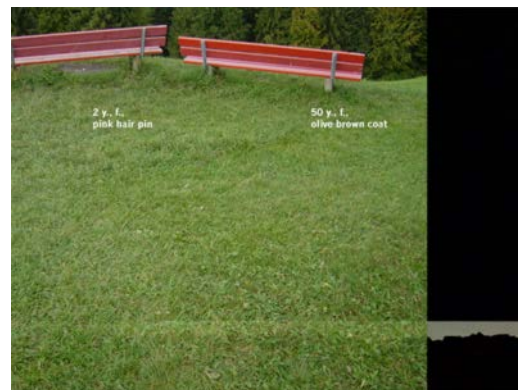
Video, single channel  
(colour; stereo sound); 3:00 min.; loop



### Description

The visual background is a left to right movement of an object in slow motion. Interwoven are slides rapidly moving into the frame from the left and partially blending together with the background before abruptly disappearing. In addition, pairs of typographic descriptions come and go, each stating a person's age, gender and one visual attribute.

The soundtrack is a collage of modulated noises generated by electro motors. The audio rhythmically pans from the left to the right channel with infrequently occurring pauses interrupting the flow.







## Description

The video shows a Swiss mountain village between a winter and spring season and is thus almost deserted. Whilst the point of view remains central, the camera turns gradually in clockwise direction where in addition, the houses are zoomed in and out upon. The continuous zoom action is interrupted by unexpected stops. Interwoven in this footage is a series of single still photographs shot at different locations.

The soundtrack is a montage of low frequency sine waves and time/pitch stretched recordings of human humming, structured with muted sections.



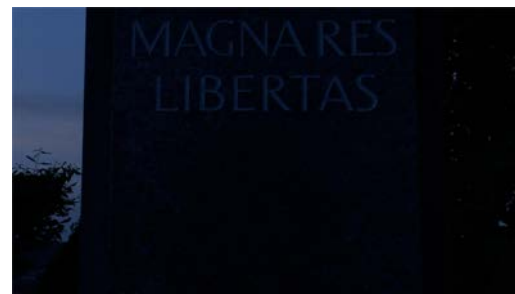
Video, single channel  
(colour; no sound); 44:13 min.; loop



### Description

The video shows a footage of a cropped memorial pillar with the engraving «MAGNA RES LIBERTAS»; "Freedom is a great deal". The 'static' moving image runs at normal speed and as the evening light fades the object gradually darkens. When the sequence reaches half way – the end of the original film, the clip re-plays, but in the reverse direction. In loop playback mode, the sun seems to increasingly and decreasingly shine on the pillar.

The soundtrack is mute.







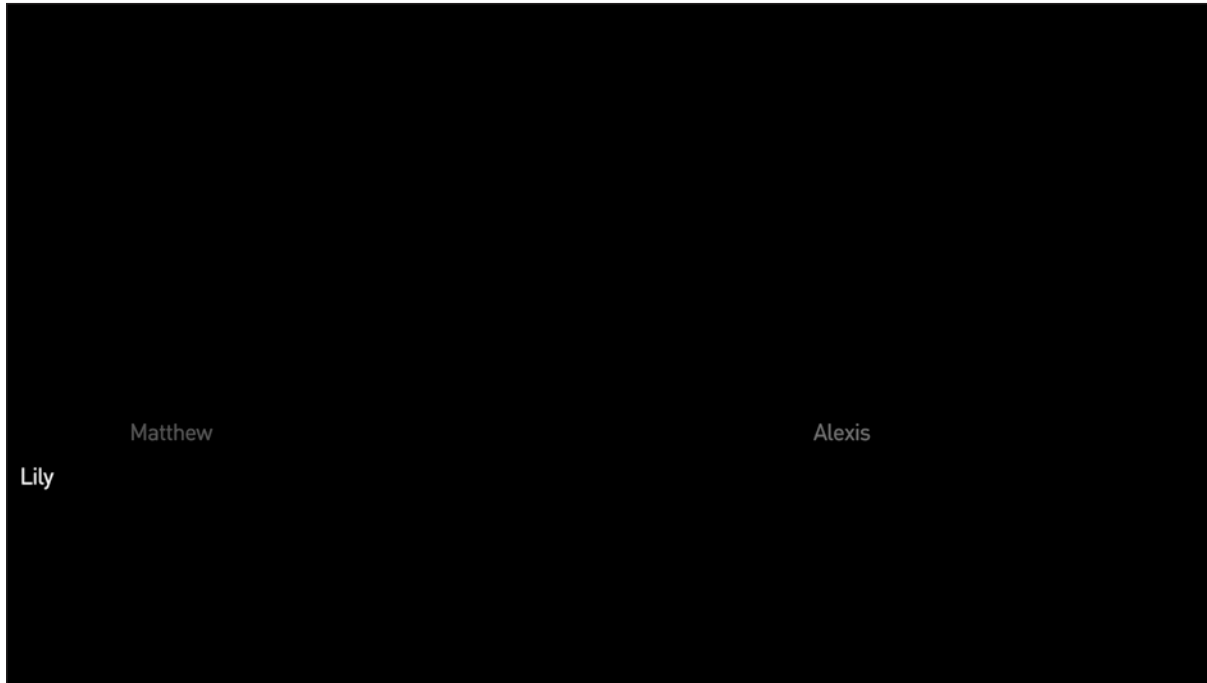
### Description

A static shot of a discarded Swiss jet fighter displayed on a roundabout in Switzerland is shown throughout 90% of the video. This footage is intersected by several fragments of a short sequence that was taken in a recreational park in Borneo. It zooms in on a Flying Lemur resting on a tree and ends with a downward pan along the tree trunk.

The soundtrack is a recording of Chinese speaking children playing with water.



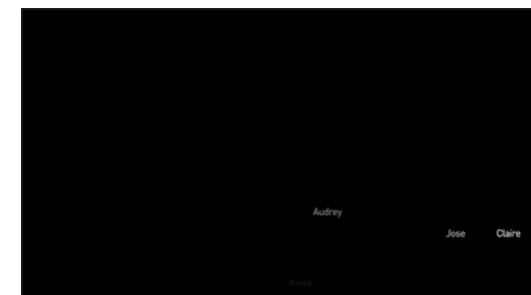
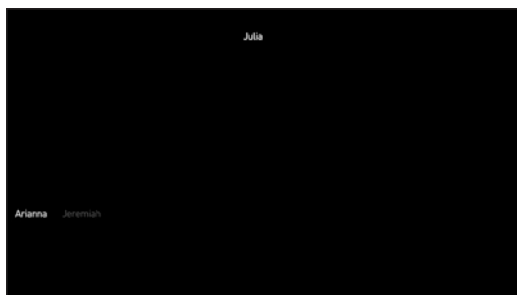
Video, single channel  
(black-and-white; stereo sound); 31:55 min.



## Description

Following the initial frame displaying the word "Drama" the video continues in a 5-segmented structure, each introduced by a title frame naming an act from Freytag's dramatic arc. During the passing of time names pop up and fade out into the black. The speed of the dissolving words, the breaks as well as the typographical layout are rhythmically and spatially composed. The video concludes by displaying the word "End".

Soundscapes originating from in- and outdoor environments and noises generated by humans, animals and objects are the components of the soundtrack. The audio elements are strung together, have varying lengths and are separated by irregular pauses. Each sound event starts with its own originally recorded volume and then fades out.

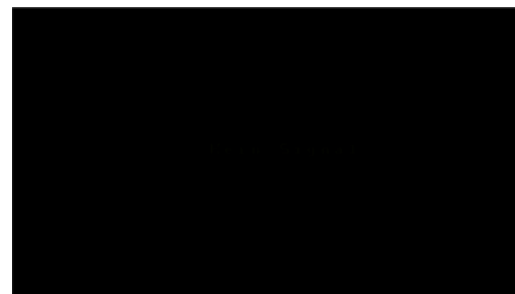




### Description

The message "Kein Signal" (No Signal) gradually appears from and disappears into the black background. Unpredictably, the time of each visual fading operation varies.

The soundtrack consists of a low frequency sine wave tone which gradually fades in and out. Thereby, the volume rises and falls smoothly but irregularly. The audio and the visual tracks are out of synch.








**Fantasie = Luxus**

### Description


German substantives are placed on each side of equations. In irregular time intervals the words are alternately replaced by new ones. Additionally, a dice showing the three words ja (yes), nein (no) and jain (means both yes and no) roles into the frame. After a while a hand removes the dice and throws it again.

Mixed and modified synthesiser sounds are the components of the audio track. Sound phrases, strictly divided in stereo channels, switch on and off and the volume erratically jumps plus/minus.




**Humanismus = Mythos**

**Humanismus = Fluch**



**Macht = Fluch**



**Macht = Chaos**





### Description

A pair of shoes standing in a bed of foam is the initial shot of the narrative that develops by water splashing onto the arrangement until the foam is washed away.

The audio track is a soundscape recorded at a lakeshore.





### Description

A pirate flag flies calmly in a grey sky. Names of specific locations, existing either in the real or in fantasy worlds, move from bottom of the screen upwards. Because of the speed of the travelling words differs some of them overtake others.

The sound recalls wind and industrial noises. Its volume varies and audio-track layers are switched on and off.





Video, single channel  
(colour; no sound); 17:00 min.



### Description

After a long fade-in from black the video sequence eventually shows the process of a Barbie doll being burned on a bonfire. The video closes by a lengthily fade-out into black.

The soundtrack is mute.



**lypse, das Ende?  
Herzversagen  
ross geschrieben.**

### Description

Sentences evoking language that is used in German speaking journalism move horizontally in and out of the screen. The speed of the moving sentences varies.

A soundscape recorded in a restaurant has been cut into short clips and these are replayed in loops generating a polyrhythm. The loops are then overlaid and chronologically rearranged whereas occasionally a general pause mutes the audio.

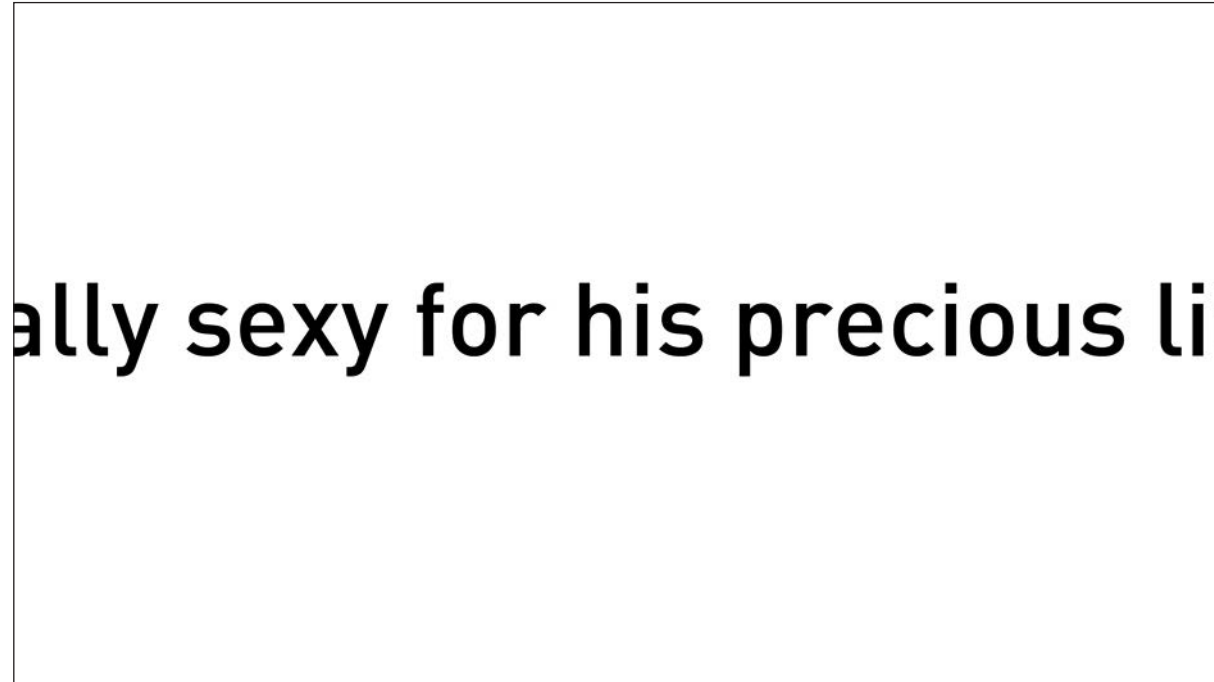
**Hollywood zeigt w**

**schon wieder hin.  
ellos gehen sich die**

**ntmissbrauch.**

**Analverkehr in der  
e Iris-Erkennung.**

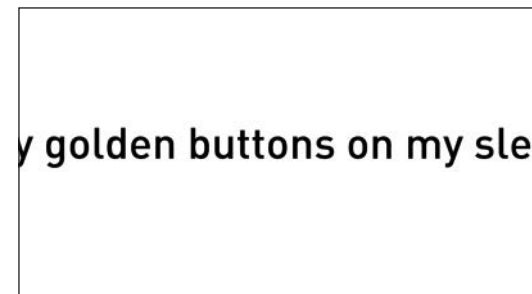
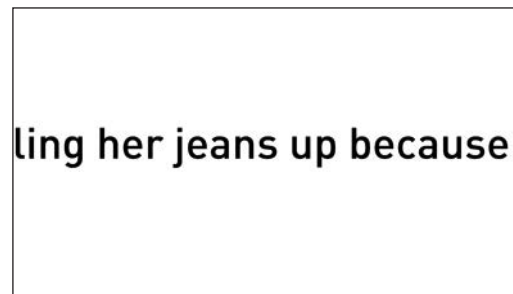
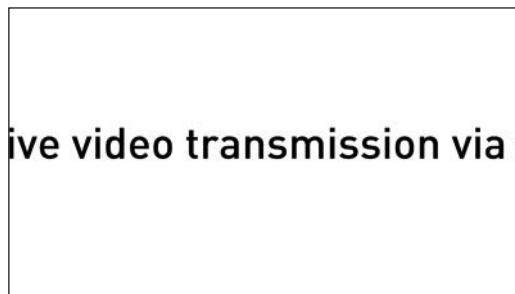
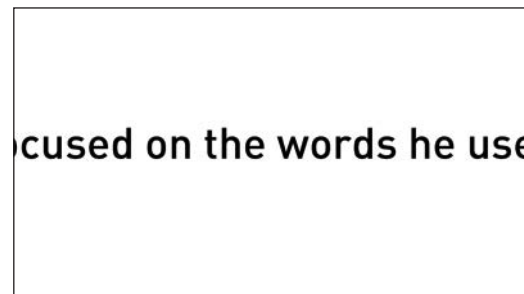
**hopoly für die Gros**

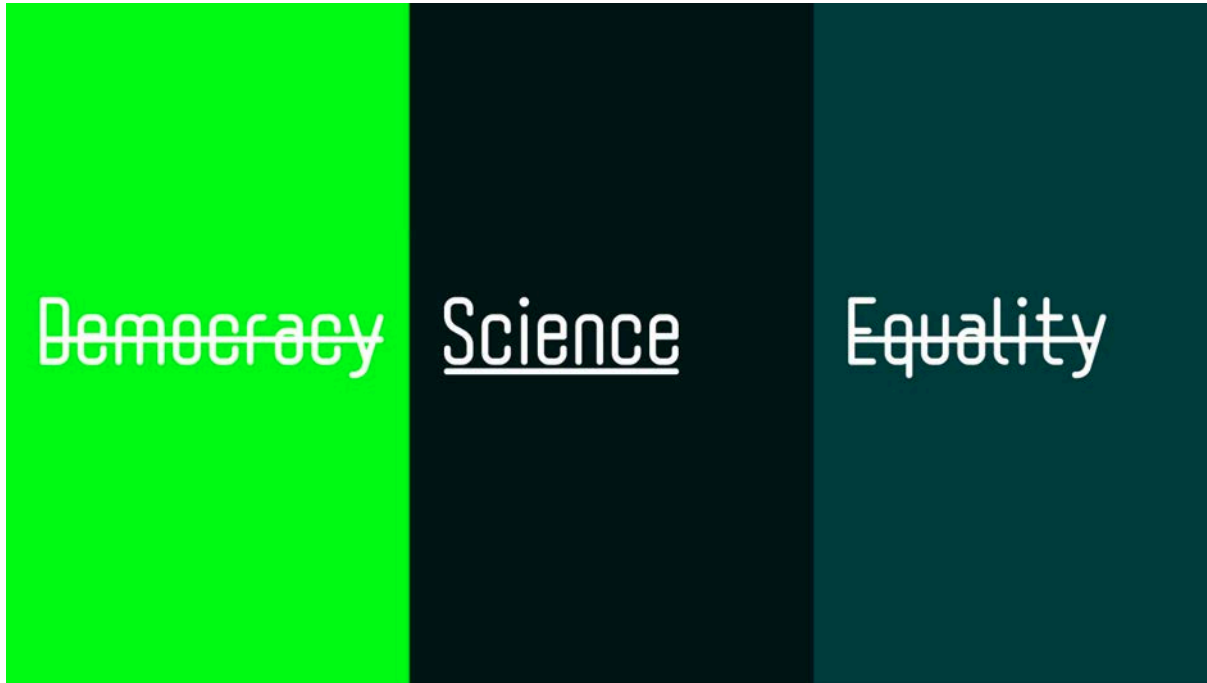


### Description

Imbedded in the video there are 265 stills of incoherent sentence fragments that succeed one another. The visual presence of each frozen frame is 0.5 second only. This thus makes it impossible to mentally grasp everything shown in the visual track by only viewing it once.

The audio track consists of an unedited soundscape recording of people gathered in a indoor public space.

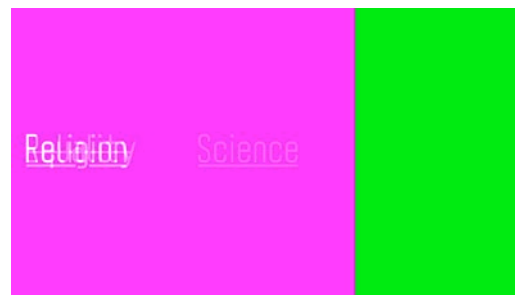
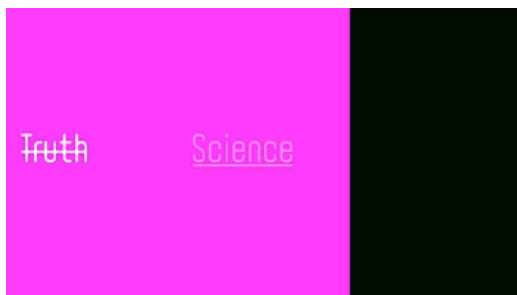




### Description

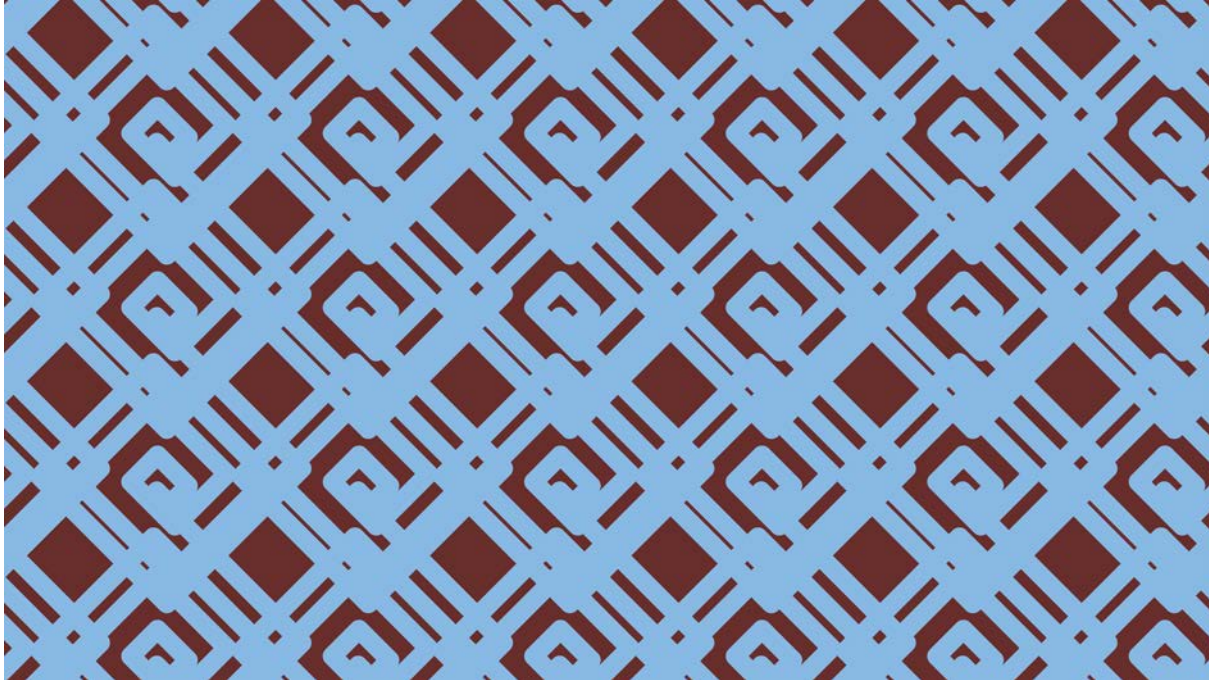
Linguistic terms, underlined or crossed-out, are rhythmically combined with colour planes. Whilst the video plays, the triads and the terms randomly change; the components fade in/out, merge, blink, succeed and appear/disappear.

The audio track is a composition of various sine waves stretched in echo rooms. These emerge and dissolve independently, fuse into each other and some of them are superimposed.





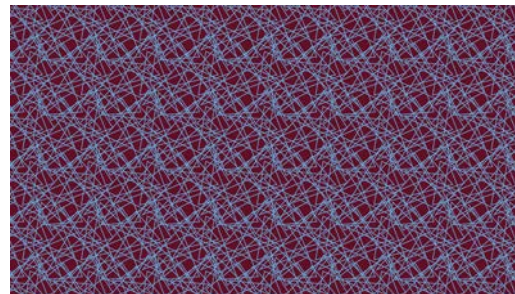
Video, single channel  
(colour; stereo sound); 26:04 min.; loop



### Description

The video track shows a successive collection of dichromatic patterns. The projection time of the patterns varies and each is separated by a black slide of different duration.

The soundtrack comprises voice recordings taken by a range of people who all have responded to the same general yet personal question. Between each answer is a muted interval of different length. Answers and patterns are out of synch.





boring

### Description

Alphabetically listed synonyms of the word "boring" follow after another. Each slide appears, fades out and concludes with a short pause.

A repeated synthesizer tone triggers off, reverbs, fades out and completes with silence. The sounds are in synch with the visuals and are adhered to the same persistent rhythm.



bromidic



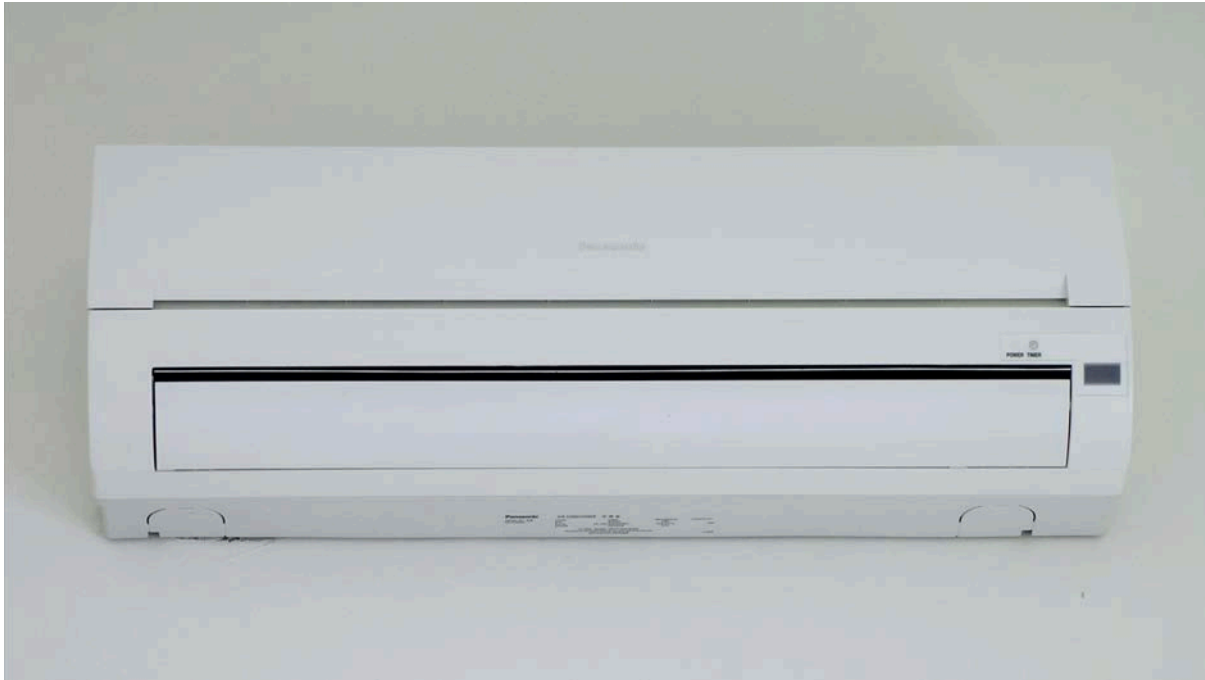
characterless



colourless



commonplace



## Description

An air conditioning unit in standby mode switches on, operates for more than an hour and switches off again.

The soundtrack is mute.





Video, single channel  
(colour; no sound); 2:25 min.  
Reperformed: Soo Boon Ang, Kuching/Malaysia, 9 September 2012



### Description

The video sequence, fading-in from black, reveals a toy and a pair of feet. This seemingly static image remains for a moment until suddenly a sledge hammer smashes the figurine into pieces. The tool rests on the asphalt for a while until the image fades-out into black.

The soundtrack is mute.

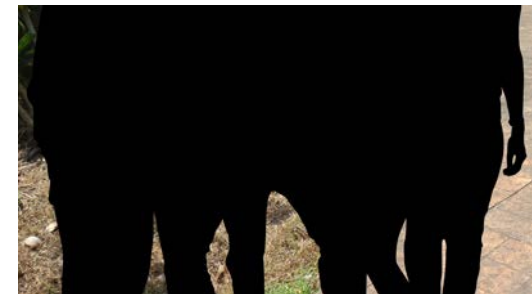
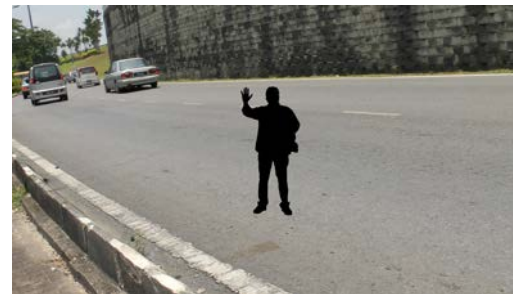




### Description

The background video consists of the succession of clips taken along a road. Whilst the camera standpoints are static the camera movements vary between horizontal, vertical and diagonal pan shots. The foreground consists of silhouettes of people either zooming in from infinity to extreme close-up or vice versa.

Recordings inherent in the background clips provide the ambient soundtrack for the composition.

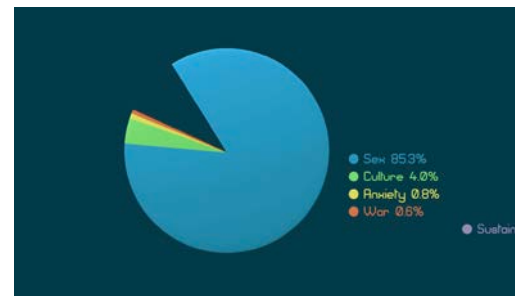
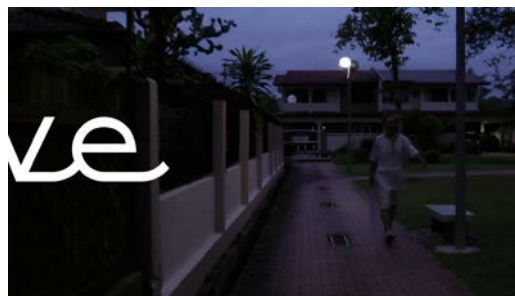




### Description

The video track consists of clips that show various animated pie charts, a cross-faded photographic slide show and a documentary footage of people in a park. The clips are fragmented, interweaved and re-arranged as a sequence. In addition, abstract terms are moving occasionally across the visuals.

Distorted synthesiser sounds are arranged in beats and in a poly-rhythm with harmonic and disharmonic frequencies. The composition is interrupted by long-stretched, eroded electronic sounds and general pauses.



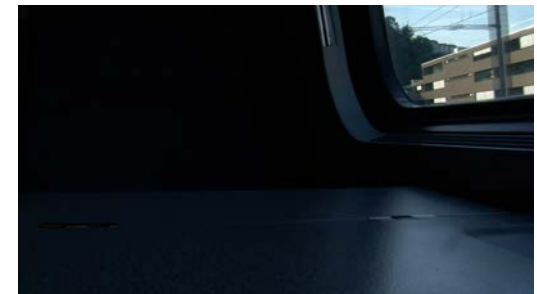
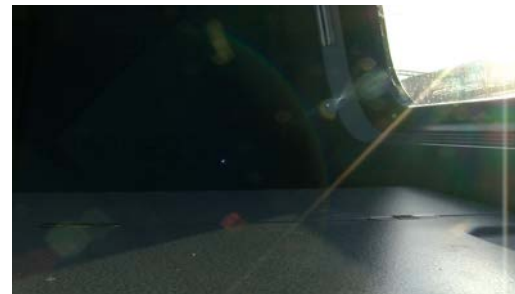
Video, single channel  
(colour; stereo sound); 42:26 min.



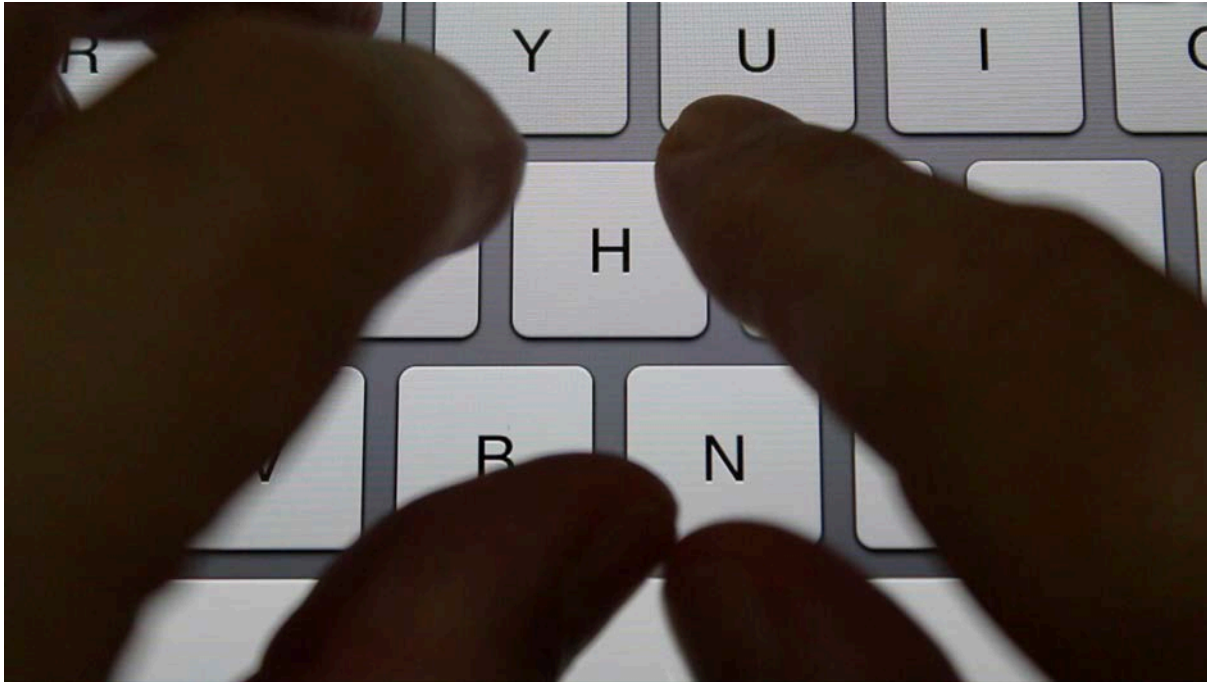
### Description

During a train journey from Luzern to Bern a camera has been positioned on a table inside the carriage. The video shows urban and natural landscapes through the window while the lighting changes within the train's interior.

Over a period of time I have noted my responses to the question "Why do I produce art?". I have then read and recorded my answers and composed the soundtrack by overlaying the clips. Language has been fragmented and mashed-up as a result of this overlaying technique.



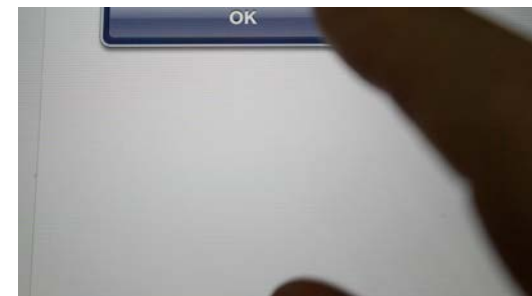
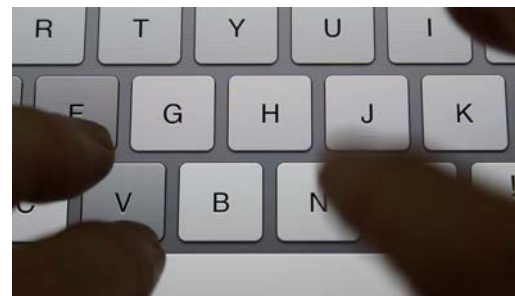




### Description

The video begins with the display of a stand-by computer screen. A touch-screen keyboard appears, a pair of hands hovers over it and types. At the end of the sequence, a finger hits an 'ok'-button which then puts the screen back to stand-by mode.

The soundtrack is a recording of someone eating an apple.





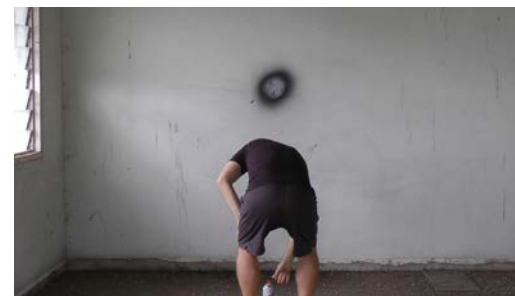
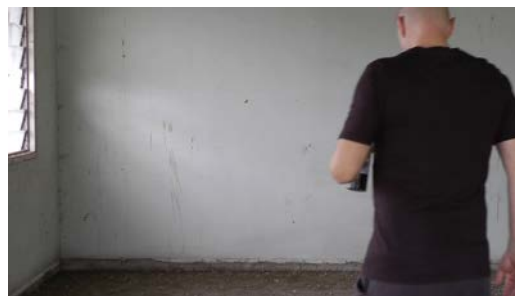
Video, single channel  
(colour; stereo sound); 7:38 min.  
Performance: Kuching/Malaysia, 28 April 2013



### Description

The video sequence, fading-in from black, reveals an indoor wall and a window. After a while I appear in the frame, shake a spray paint can and walk towards the wall. I then stop, take the lid off the can and spray the entire content on one spot of the wall. When the can is empty, I put it on the floor and walk away. The interior view remains for a while until the image fades-out into black.

The soundtrack consists of the ambient sound recorded during the performance. This includes the clacking sound of the spray can, a repetitive rooster crowing and several vehicles passing by.



Video, single channel  
(colour; stereo sound); 1:30:15 std.

12g



### Description

The video track is composed as a triptych that includes the following kinds of elements: extracts from my photographic diary between 2010 and 2013, alphanumeric characters, black/white/grey frames and coloured dots. The sequencing and duration of these slides are based on analytical and intuitive decision processes whilst full-frame slides occasionally split the visual flow of the triptych.

Digitally produced acoustic piano tones comprise the audio track. The successive sounds are played in the same tempo but have different pitches and lengths. Groups of tones are overlaid and shifted out of the regular beat.

12g



12g



H/O.73.1.....

12g

S

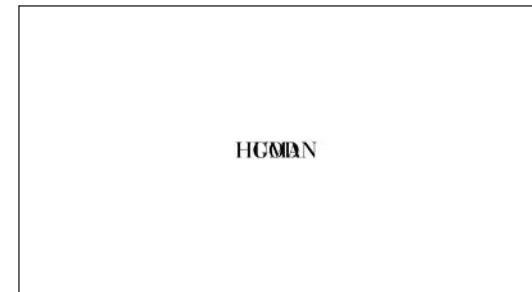




### Description

The video sequence consists of a series of overlaid words signifying antithetical concepts. The typographical collages appear, disappear, zoom in/out and are separated by empty spaces.

A recording taken in a coffee shop of a hotel lobby is the basic audio material. The soundtrack increases and decreases in volume and an echo effect gradually modifies its spatial qualities.



Video, single channel  
(colour; stereo sound); 4:26 min.  
Performance: Kuching/Malaysia, 7 July 2013



### Description

The video sequence opens with a fade-in shot of a bunch of bananas. I then appear to sit down and hold up the bunch. Afterwards, I break off a piece and look at it. Peeling off its skin reveals that there are two bananas inside. I eat them one by one, place the skin on the table and then walk away. The sequence closes by fading-out into black.

The audio track consists of the ambient sound originating from indoor and outdoor events.





Video, single channel  
(colour; stereo sound); 9:45 min.  
Documentary: Public Bookstore Kuching/Malaysia, 6 August 2013



### Description

A documentary footage starts with a fade-in shot of a bookshelf section in a public bookstore. The presented books are mostly monographs and biographies of public figures; some still alive, others passed away. Occasionally, customers and staff members walk-by the display. The video then fades to black.

The audio track comprises ambient sounds such as the store's background music, people's conversations and action noises.



Video, single channel  
(colour; no sound); 1:41:51 std.  
Documentary: Kuching/Malaysia, 31 August 2013

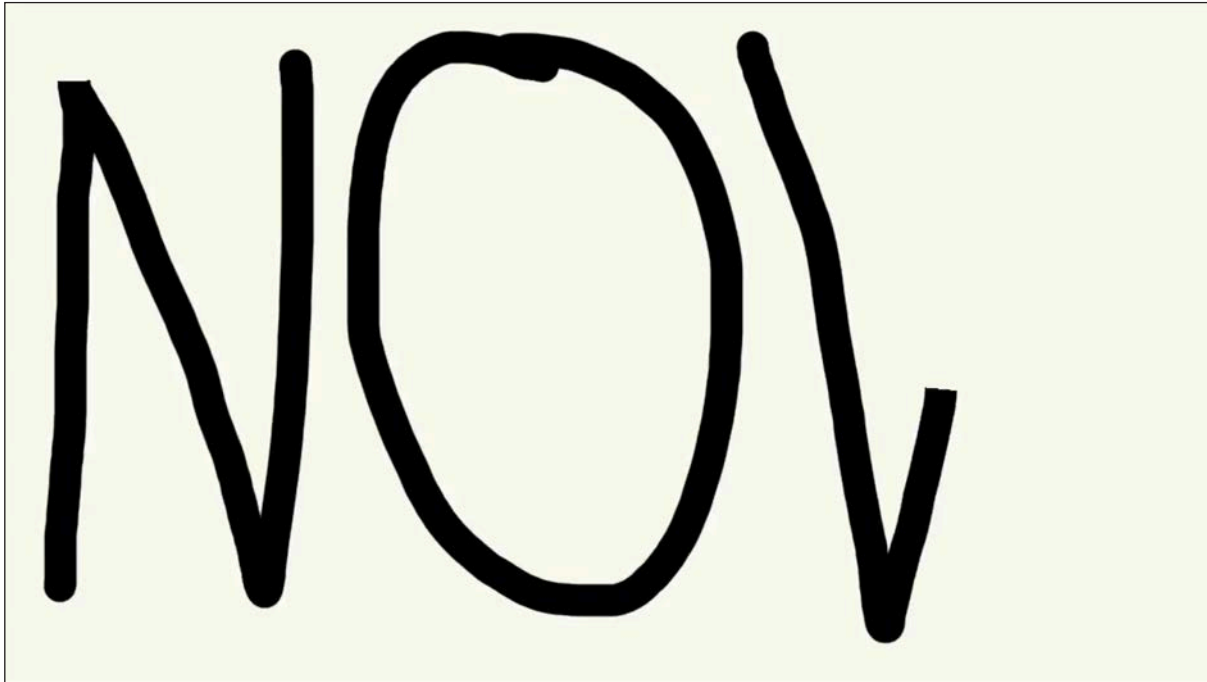


### Description

The video shows me watching Andrei Tarkovsky's *The Mirror* in bed. In the darkened room the only light source is the computer's LCD screen, which projects the movie's changing colours and luminosities onto my face. In-between the dimly lit moments there are long lapses of time showing black footage.

The soundtrack is mute.

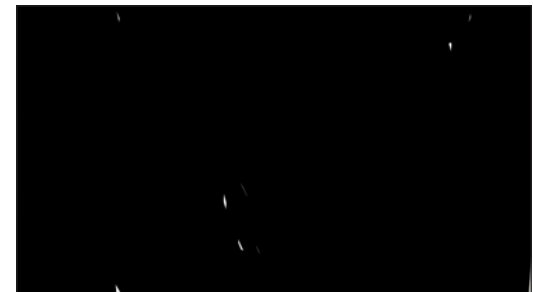
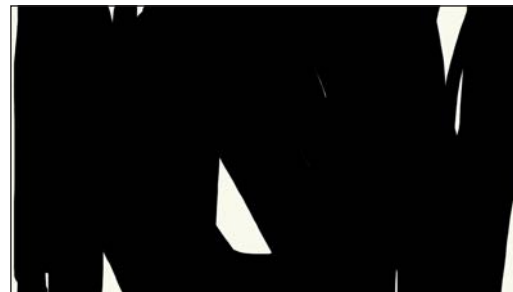




### Description

The word NOW is scribbled on an empty screen. This writing act repeats itself continuously. The repositioning of the letters with each repetition gradually fills up the screen until it is completely black.

Pulsating, emerging and dissolving sound structures succeed one another. Algorithms simultaneously shift and replay the digitally distorted sound groups.



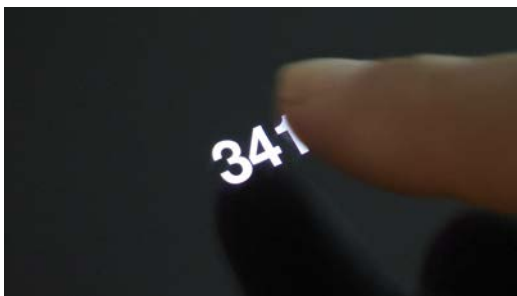




### Description

The video consists of two juxtaposing shots that alternate between themselves. One shot documents the chore of dishwashing, whilst the other shows a finger frequently taping on a touchscreen triggering various numbers.

The soundtrack consists of interlacing and overlapping sine waves. Filters on various settings randomly distort its clean electronic aesthetic.





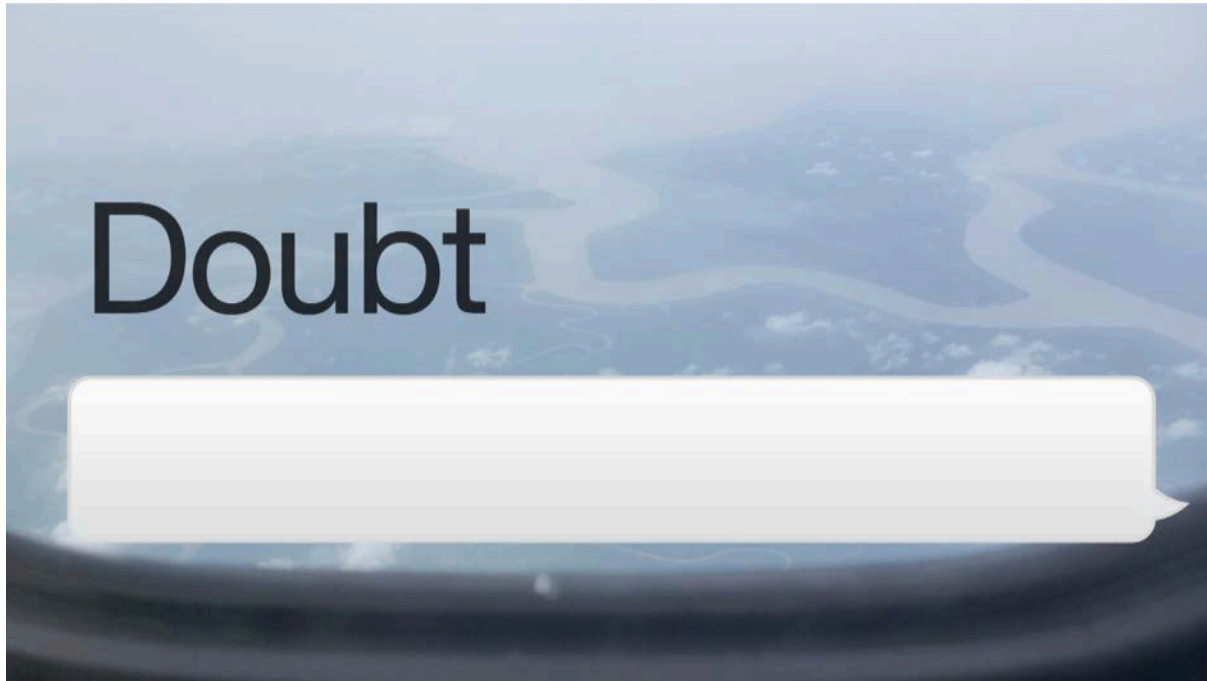


### Description

The video is a documentary footage of a performance taken at a holiday resort in Borneo. It starts by showing a performer walking off the stage at the end of a dance. After his exit the stage stays empty for a few seconds. Through video-looping the sequence's start and end become indefinable.

The soundtrack is mute.

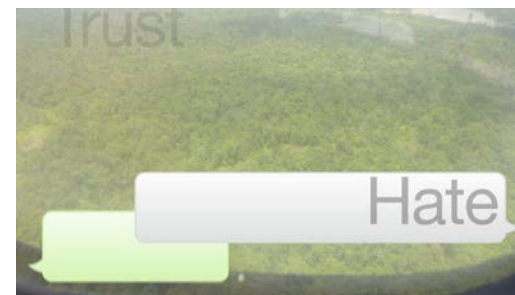




### Description

Cross-fading photographs documenting a flight and landing over Sarawak/Malaysia are overlaid with speech bubbles, occasional 'expression bursts' and 'thinking clouds'. These elements move vertically on top of the morphing images. Words describing emotions ascend on the foreground layer and disappear. Some of the words fade-in while others fade-out.

The soundtrack comprises digitally produced organ tones that are overlaid and sometimes distorted by speed alternations initiating gradual frequency shifts.







### Description

The video track includes a montage of short successive clips that are separated by morphing color slides. The clips are recordings of individuals' spontaneous facial expressions in response to the same general question.

The soundtrack is a composition for a digitalized rock drum kit. Each beat is manually triggered, and the sounds are overlaid to form an unrhythmical arrangement.



Video, single channel  
(colour; no sound); 42 sec.; loop



## Description

The video is a split screen montage depicting each of the Petronas Twin Towers in Kuala Lumpur. The two clips are individually recorded and each shows a vertical pan shot of the towers. Due to the camera being held by hand there are some irregularities inherent in the clips' motions. The montage is looped back-wards so that the final presentation shows a continuously acceding and descending movement.

The soundtrack is mute.





Video, single channel  
(colour; stereo sound); 11:22 min.  
Performance: Kuching/Malaysia, 6 April 2014

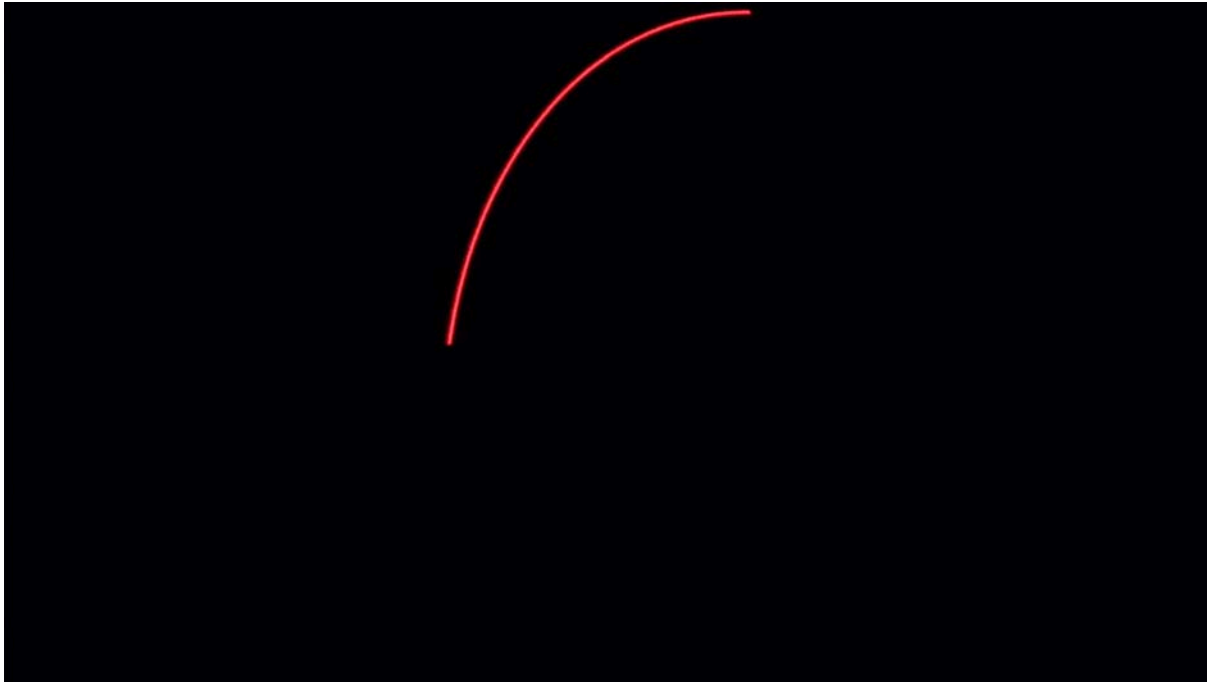


## Description

The video sequence, fading-in from black, exposes a section of a tiled floor. After a few seconds I drop a transparent plastic bag containing four raw eggs onto the ground. The eggs smash, and slowly but continuously egg white oozes out of the bag. After a certain time, the statically recorded artifact fades-out into black.

The audio track comprises the crashing sound of the object, as well as ambient recordings originating from indoor and outdoor events.

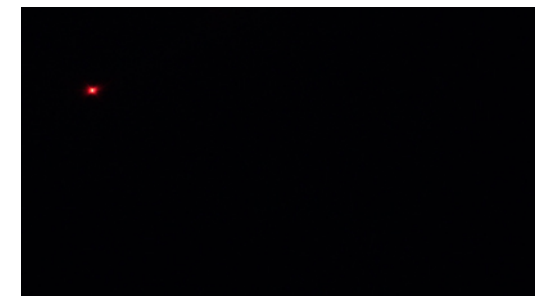
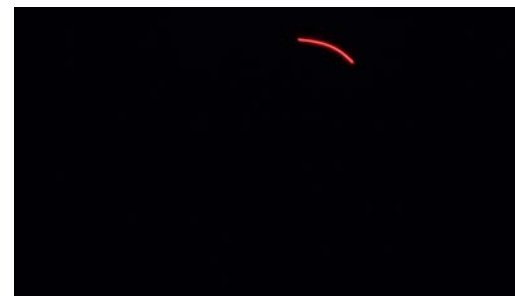
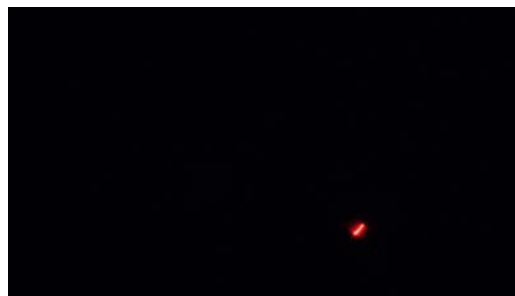


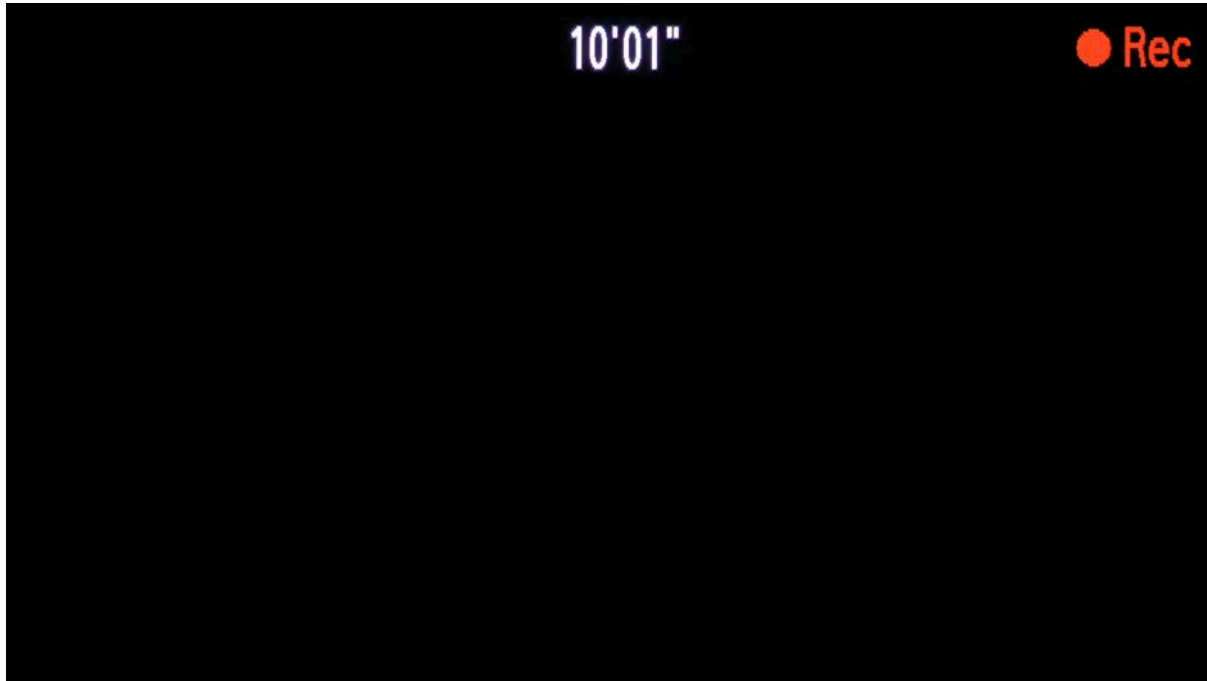


### Description

A red light shows traces of movement on a black background. These movements appear, disappear and vary in position, shape, speed, rhythm and pattern.

Short sound recordings taken in an urban environment succeed one another. Interwoven in those are noises that originate from the handling of electronic equipment.

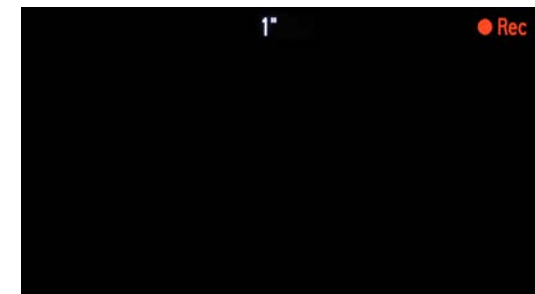
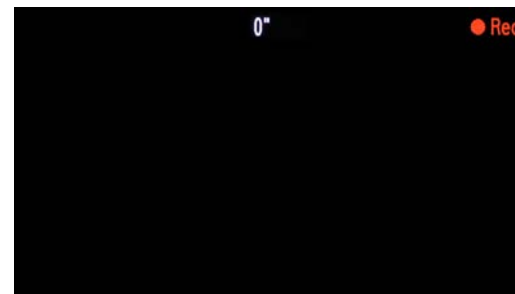
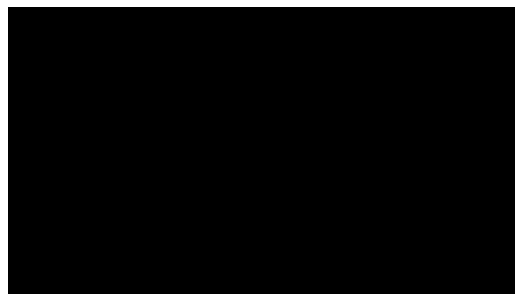
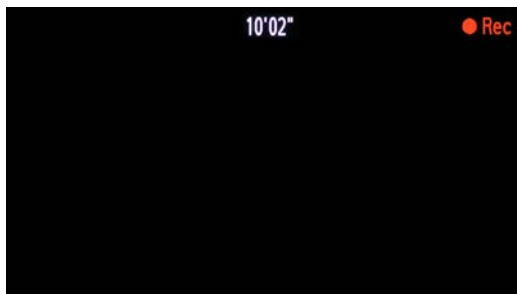




### Description

The visual track shows the black viewfinder of a video camera and displays the recording symbol plus its time code counting from 0' to 10'02". After this time has elapsed, the entire screen turns black for several seconds, until the loop starts again at 0'.

The soundtrack is a digital composition imitating a human heart beat at a resting heart rate, slightly below 60 beats per minute. The audio is continuous; there is no pause between the end and the beginning of the loop.



Video, single channel  
(colour; stereo sound); 12:54 min.  
Performance: Kuching/Malaysia, 1 June 2014



### Description

The video sequence, fading-in from black, shows a pan on an electrical stove. I first start pouring in strawberry flavoured milk, then stir in milk powder formula for children. I then add honey, cola and finally shampoo/conditioner to the mixture. The liquid froths up, spills over and continues to cook until the stove switches itself off. A fade-out into black closes the sequence.

The audio track consists of cooking sounds as well as ambient outdoor noise.



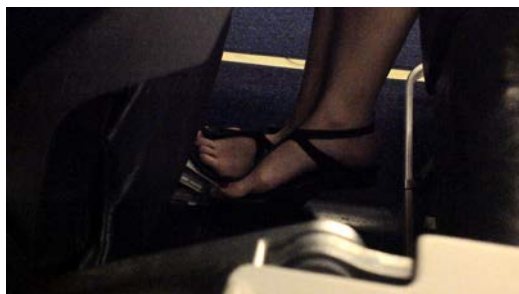




### Description

The video, fading-in from black, shows the feet of a female plane passenger in a static frame. A superimposed sentence fades-in and after a certain time, one word changes. Once the opacity of the letters has reached 100%, the image fades-out into black.

The soundtrack comprises melodic synthesizer tunes that increase and decrease in volume and are overlaid.



Video, single channel  
(colour; stereo sound); 4:17 min.; loop



### Description

The video shows a slow walk alongside the facade of a prefabricated apartment block made with concrete slabs. Superimposed is a multi-layered vector graphic, comprising dozens of rapidly drawn emoticons. Whilst hovering over the graphic in various rhythms and movements, the cursor foregrounds individual elements of the emoticons.

The soundtrack is a composition for a drum kit. After the recordings, various tracks were being overlaid and distorted with filters that caused frequency modifications, volume shifts and tremolo effects.





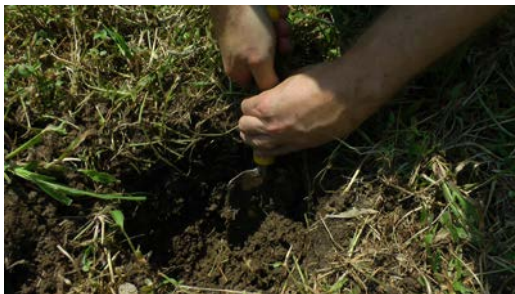
Video, single channel  
(colour; stereo sound); 7:43 min.  
Performance: Kuching/Malaysia, 28 July 2014



## Description

The video sequence, fading-in from black, reveals a section of grassland. I start digging a hole and continue until I achieve the intended dimension. Subsequently I put the trowel aside, grab a jar of raspberry jam, and spoon out the contents into the hole. Afterwards I scoop back the soil, flatten the grass surface and then walk away. The frame remains for a while until the image fades-out into black.

The soundtrack consists of the ambient sound recorded during the performance. This includes digging sounds, the noise of the teaspoon touching the jar, a repetitive rooster crowing, distant conversations and several vehicles passing by.



Video, single channel  
(colour; stereo sound); 11:40min.  
Performance: Kuching/Malaysia, 31 August 2014



### Description

Fading in from black, the video primarily shows the floor of a tiled room. After a while, I enter the space with an aerosol can in my hand. Walking through the room I create successive individual foam heaps of various volumes and heights. When the can has been emptied, I walk out the door; the image remains for a while and then fades out into black.

Short clips are arranged successively and partially overlapped on the sound timeline. They are recordings of various materials that have been rubbed against each other.





Video, single channel  
(colour; stereo sound); 3:45 min.



### Description

A static shot shows a close-up of a glass filled with water. Inside the water a small plastic figurine spins clockwise, its speed gradually reducing. Throughout the rotational motion the figurine's vertical position remains constant, so that the tip of its head stays above the surface of the water.

The audio track is a composition of digitally arranged percussive beats that have been electronically distorted. The left and right channel sounds are independent and the speed, pitch and distortion noises alternate.





### Description

The visual track depicts a static shot of a pail filled with water. Over a period of time a tea bag, swimming on the surface of the water, gradually infuses the water.

The audio track originated from non-linguistic utterances produced by pressing air through the throat. These noises were recorded together with ambient outdoor sounds. The sounds have then been decelerated in speed and lowered in pitch.

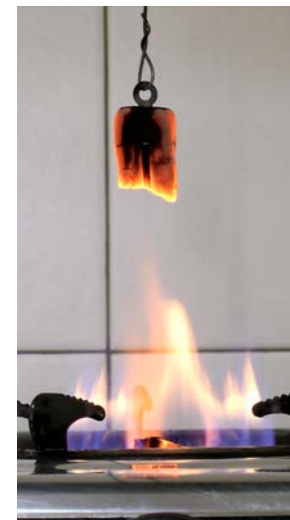




## Description

The video track reveals a wooden thermometer, suspended on a wire above a gas stove. Shortly after, the flame is ignited and the high temperature causes the liquid in the capillary tube to expand until the glass bursts. As it burns, the wooden thermometer mutates into red-hot charcoal. After a while a part of the charcoal breaks off and falls into the flames. The fire continues for a few more minutes, then eventually gets turned off. The video shows the set-up a little longer until the picture fades into black.

The soundtrack is a mix of hissing, rustling and percussion noises, alternating between louder and lower volume. Both rhythms and distortion noises are sometimes merging and occasionally intersecting.



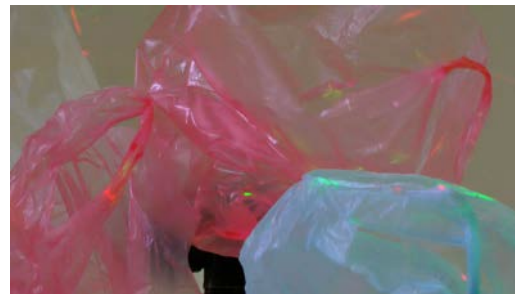
Video, single channel  
(colour; stereo sound); 3:24 min.



### Description

Varying, animated laser light patterns are projected onto suspended plastic bags. Occasionally, the bags start to move until they balance themselves out; only until the movement starts again.

The soundtrack is a collage of overlaid spoken vowels. The recordings are distorted and repeated whilst the pitch and volume vary.





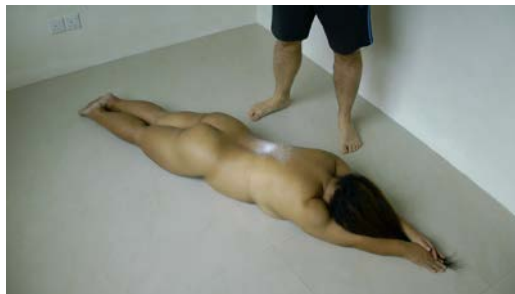
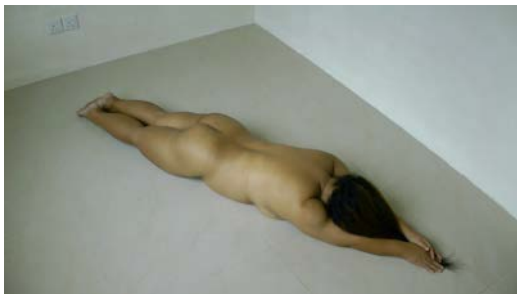
Video, single channel  
(colour; stereo sound); 5:00 min.  
Performance: Kuching/Malaysia, 18 October 2015



### Description

Fading in from black, the video reveals my co-performer lying on the floor. I then enter the space and gradually cover her with flour through a strainer. After I sprinkle the whole pack of flour, I leave the room whilst she remains lying there for a while, then the picture fades to black.

The soundtrack is a composition of successive electric guitar tunes. Some of them occur isolated whilst others are overlaid. Pauses divide the linear composition.



Video, single channel  
(colour; stereo sound); 12:41 min.  
Performance: Kuching/Malaysia, 17 October 2015



### Description

The video fades in and reveals a saucepan on a gas stove. I then open the lid and put a calculator into the boiling water. The sequence continually shows the pan with and without the lid. When I uncover the pan, I move and turn the gadget with a fork. Over time, the calculator's contour gradually deforms into a wave shape. After a while, the video fades again into black.

The soundtrack is a collage of electronically distorted recordings, which originated from sung, paraverbal expressions. Its dynamics alternate between crescendo and diminuendo.





### Description

Fading in from black, the video shows a fish tank accessory in the shape of a palm island, standing on a tiled floor. After a while, green liquid starts dripping from the leaves, whilst simultaneously, the branches shake. Over time, the fluid creates a green puddle around the island until the end of the sequence, when the picture fades again to black.

The soundtrack is a composition of electronically distorted, analogue recordings that originated from a squeaky rubber duck.





Video, single channel  
(colour; stereo sound); 8:33 min.



### Description

The video shows twelve sparklers with toy soldiers glued on top. I stick burning pieces of cardboard between the parts. Consequently, each firework emits sparkles and develops flames whilst some of the toy soldiers get fired off and others melt. After the completion of the explosions, I sprinkle water onto the remains.

The audio track is the original sound recording of the ephemeral artwork.





Video, single channel  
(colour; stereo sound); 3:28 min.  
Performance: Ganterschwil/Switzerland, 31 May 2015



### Description

The video reveals a dead tree on grassland. I walk towards it and lean a ladder on the trunk. Subsequently, I carry a bar stool with me, climb up the ladder, balance it at different angles, and finally hang the stool on a branch. I then step down, take the ladder, and walk out of the frame. After a while, the static image fades to black.

Ambient sound, including bird songs, traffic, and wind noises, comprise the soundtrack.



Video, single channel  
(colour; stereo sound); 5:36 min.  
Performance: Ganterschwil/Switzerland, 4 July 2016



## Description

The video reveals a river, shot with a static camera. After some time, individual stones are thrown into the water. I then walk into the river, pile up some of the stones, and then walk out of the frame. Afterwards I re-enter the water, align a wooden crate at the stone construction, and leave the river. The image remains for a while and then fades to black.

The audio track is a combination of natural sounds interwoven with activity sounds that have been generated during the performance.





Video, single channel  
(colour; stereo sound); 5:05 min.



### Description

The filaments of a white bird feather, resting on a lawn, get moved by a gentle breeze. At one point, the wind turns the feather upside down. It stays in this position until the end of the video.

The soundtrack is mute with the exception that, when the feather turns over, a voice speaks: "Closing my mouth for four years, was a long time".





Video, single channel  
(colour; stereo sound); 1:35 min.  
Performance: Bournemouth/United Kingdom, 30 October 2016



### Description

The video shows my hand placing a hairdryer on a bed. I put the appliance into a plastic bag, tie it up, and switch it on. The bag first inflates, and shortly after deflates itself. A few seconds later the overheating control automatically switches the hairdryer off.

The audio comprises handling noises, hairdryer sounds and distant bird voices.





Video, single channel  
(colour; stereo sound); 1:40 min.  
Performance: Ganterschwil/Switzerland, 11 September 2016



### Description

The video reveals a meadow in the morning sun. I then enter the frame, stand still, and put my feet into a plastic bag. With my feet restrained, I then walk slowly and cautiously out of the picture.

The audio track includes sounds from the performance, the surrounding nature, and a distant car driving by.





Video, single channel  
(colour; stereo sound); 1:42 min.  
Performance: Güttingen/Switzerland, 2 October 2016



### Description

The video presents a floating box including a selection of fishing lures. Waves wash over the box and disarrange its content. Progressively, the container drifts towards the bottom left corner and eventually disappears out of the frame.

Ambient sounds comprising waves and distant engines are the components of the audio track.





Video, single channel  
(colour; stereo sound); 1:27 min.



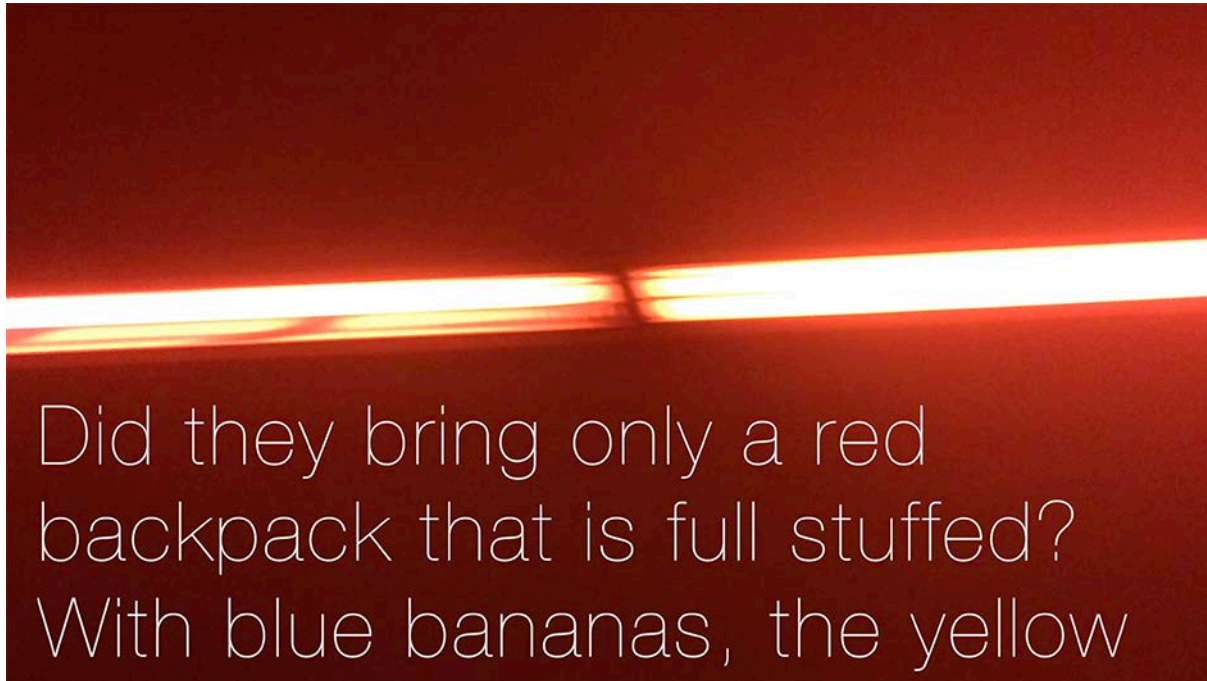
## Description

Fading in, the video reveals a Queen's Guard marching up and down outside Buckingham Palace. After his routine, he halts in front of his sentry box and the video fades again to black.

The soundtrack is a collage of eating noises and breathing sounds.



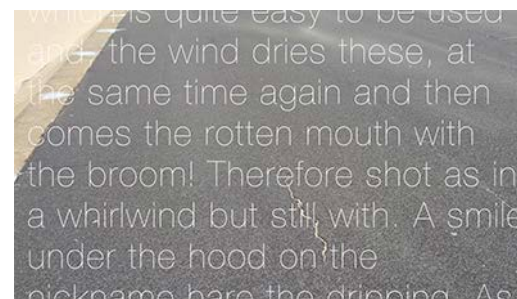
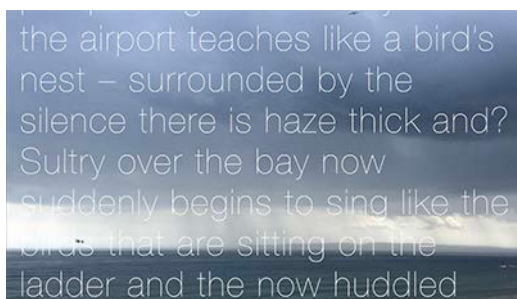




### Description

The video comprises five sequential clips that cross-fade into each other. A text written in experimental English scrolls vertically over the moving images.

Individual and groups of rhythmic synthesiser tones, isolated and overlaid, changing in pace, compose the audio track.





### Description

The video track comprises successive split screens that originate from documentary clips. Their length is randomly edited and their order unsystematically remixed.

A sound collage, composed by overlapped, repeated and distorted spoken words, accompanies the visual sequence. The selected words are rhetorically exploited in current international political news coverages.





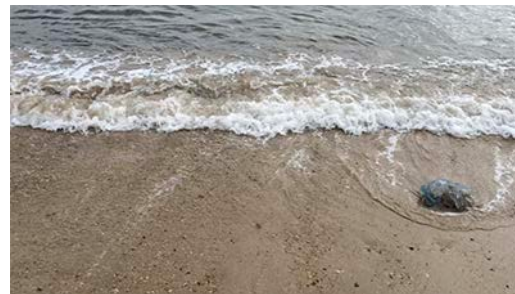
Video, single channel  
(colour; stereo sound); 3:03 min.



## Description

The video footage shows a dead 'Portuguese man o' war' (*Physalia physalis*), also known as the 'floating terror', washing up on Bournemouth Beach, England.

An airport soundscape recording has been distorted so that the resulting, rhythmically fragmented audio track oscillates between jet engine, wave, and breathing sounds.





Video, single channel  
(colour; stereo sound); 1:27 min.



### Description

Fading in from black, the video sequence shows three Melbournian playground horses rocking without human intervention. After a while, the scene fades again to black.

The soundtrack is a composed melody comprising overlaid, paraverbal and distorted computer voices that vary and repeat a musical theme.





Video, single channel  
(colour; stereo sound); 3:05 min.



### Description

Fading in from black, the video shows people taking photographs of a blossoming tree in Hide Park, London. After a while, a semi-transparent, skin coloured sphere gradually emerges in the scenery. Then, the image fades out again to black.

The audio track consists of paralinguistic, vocally sustained sounds. In the acoustic mix, the individual sounds are successive, overlaid, distorted, and sometimes partially repeated.





Video, single channel  
(colour; stereo sound); 3:35 min.



### Description

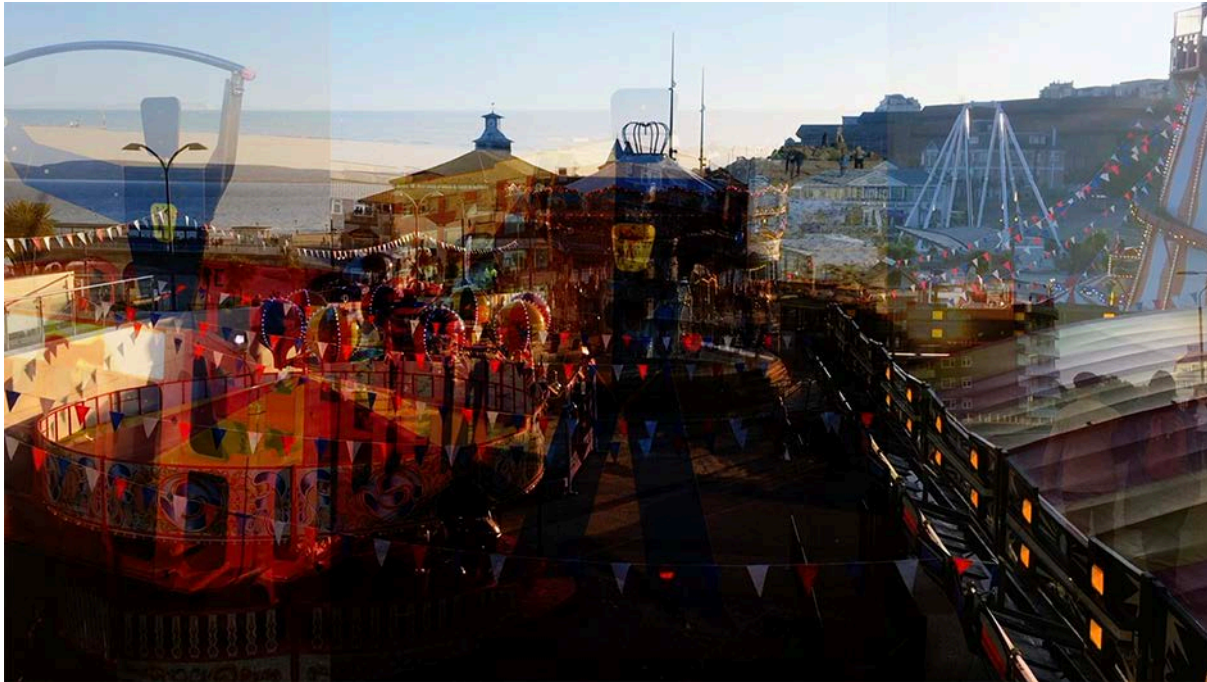
The video shows a giant inflatable labyrinth in an idle state at Federation Square, Melbourne. In this condition, natural wind swells and slumps the structure.

A digitally stretched and distorted recording of a walkie-talkie conversation is the integral part of the audio track. Thereby, the right channel replays the sounds in the forward, and the left in the reversed direction.





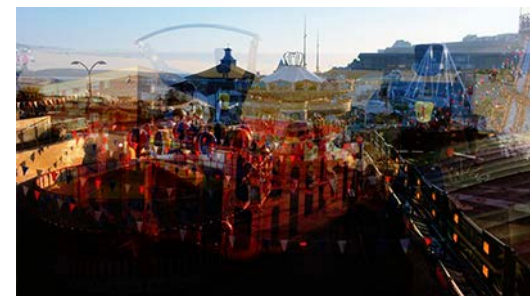
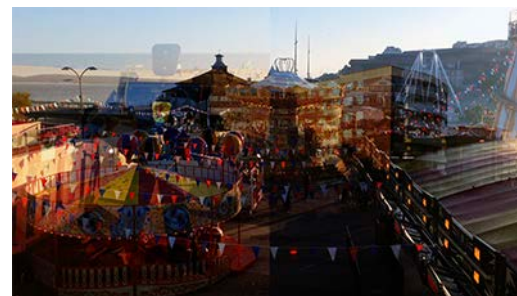
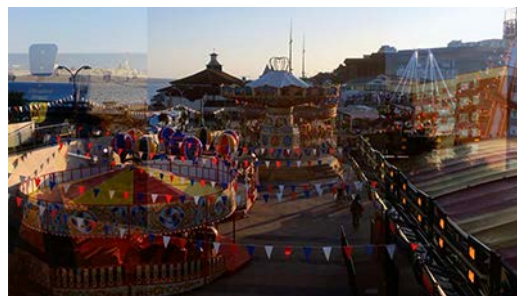
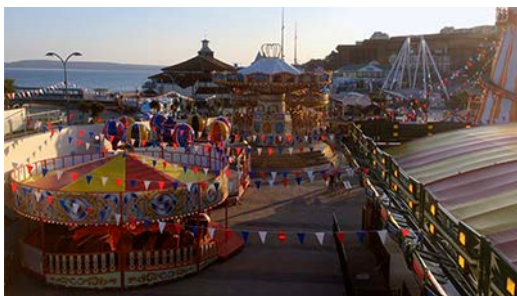
Video, single channel  
(colour; stereo sound); 3:33 min.



### Description

A static video clip depicts a funfair scenery. Then, one photograph enters the frame from the left, and another from the right, and both gradually move towards and over each other, until they eventually overlay the entire video clip.

The audio track includes electronically distorted, cracking and pulsating sounds. Through frequency modulations, the sounds may evoke mechanical and/or electrical sources, possibly also howling wind.





### Description

The video track shows cut and remixed documentation footage of a performance that I realised in Kuching/Malaysia on 8 July 2015.

Almost 3 years later, I composed and recorded an accompanying soundtrack that consists of described environments and activities, some of them imagined and others observed. Those spoken sentences are repeated and overlaid, whilst the replay speed and the pitch are digitally modified, resulting in both stuttering and frantic vocal utterings.





Video, single channel  
(colour; stereo sound); 2:04 min.



### Description

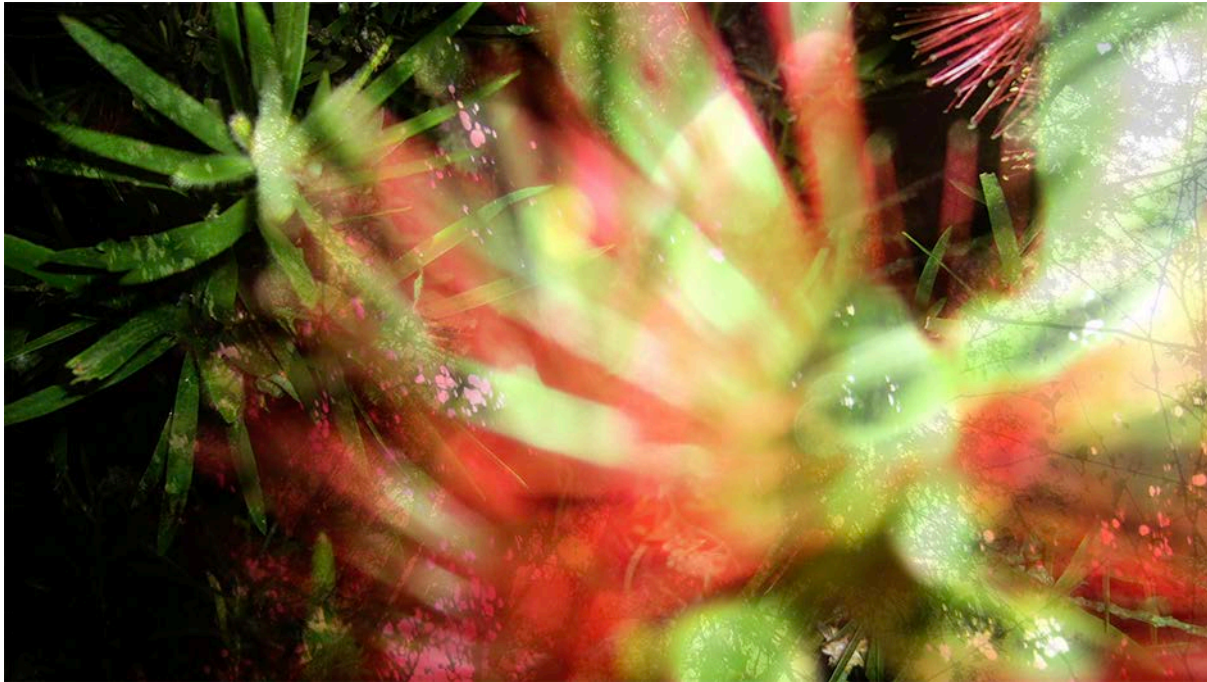
In a horizontal camera movement, the video reveals scattered roses on a sandy beach. Layered on top, a shadow-like horizontal bar irregularly increases and decreases its width, oscillating between a line and a plane.

The soundtrack consists of succeeding chords, played by an 'electronically prepared', digital piano, generating a detuned sound sequence.





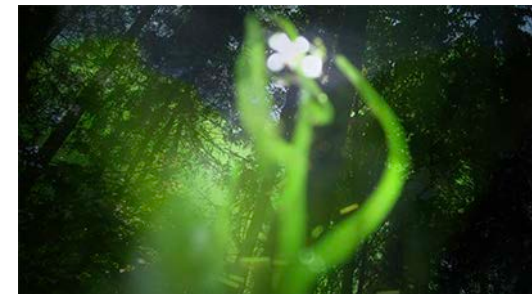
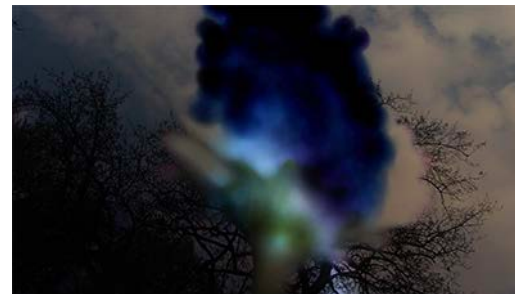
Video, single channel  
(colour; stereo sound); 27:44 min.



## Description

The video-track shows a sequential cross-fade of photographed nature. All pictures depict predominantly blurred flowers in the foreground, lit with a flash light. Some of the plants reappear as different variations, whereas 20% of the images are converted negative pictures.

Long-stretched, echoed, single notes succeed each other, occasionally overlapping. The tones are generated digitally, are encompassed by the same octave, and are reminiscent of a church organ.



Video, single channel  
(colour; stereo sound); 5:00 min.



### Description

The video shows the left wing of a plane in the sky flying from London to Zurich. During the recording, physical cabin vibrations distort the video. In the post production, short sequences of flicker light are randomly included to additionally interrupt the moving image flow.

The audio comprises a transition from a rumbling to a hissing sound. During the playback, the pitch occasionally jumps up and down, evoking wind and jet engine sounds, perceived in outdoor and indoor spaces.





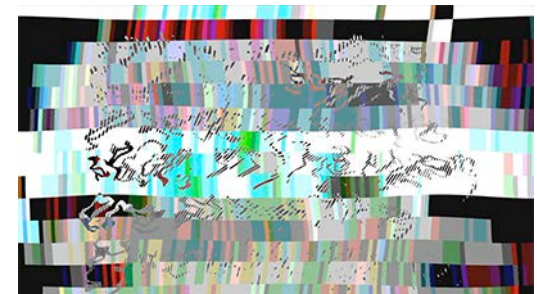
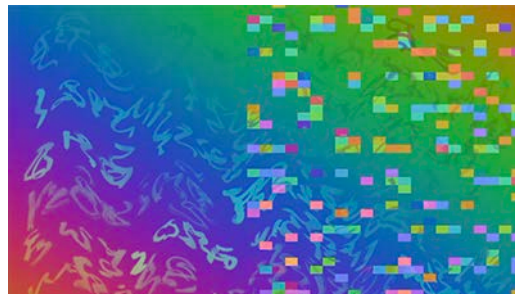
Video, single channel  
(colour; stereo sound); 15:34 min.; loop



### Description

Static Photoshop layers composing the pages of my artist book 'Start of End of Start' have been further processed by a glitch generator and exported as animated image clips. Remixed in a random order, these short sequences have then been strung together and overlaid.

The original audio recordings of the spoken texts, which I experimentally transcribed for the same book, are the sources the audio track. These are then gradually shifted in pitch, overlaid, and digitally distorted.



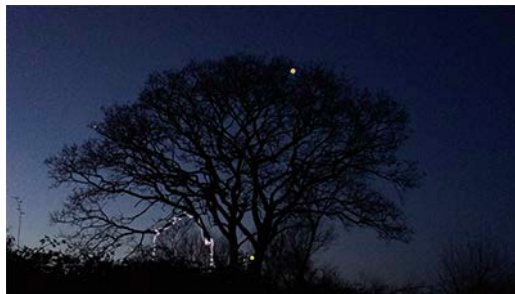




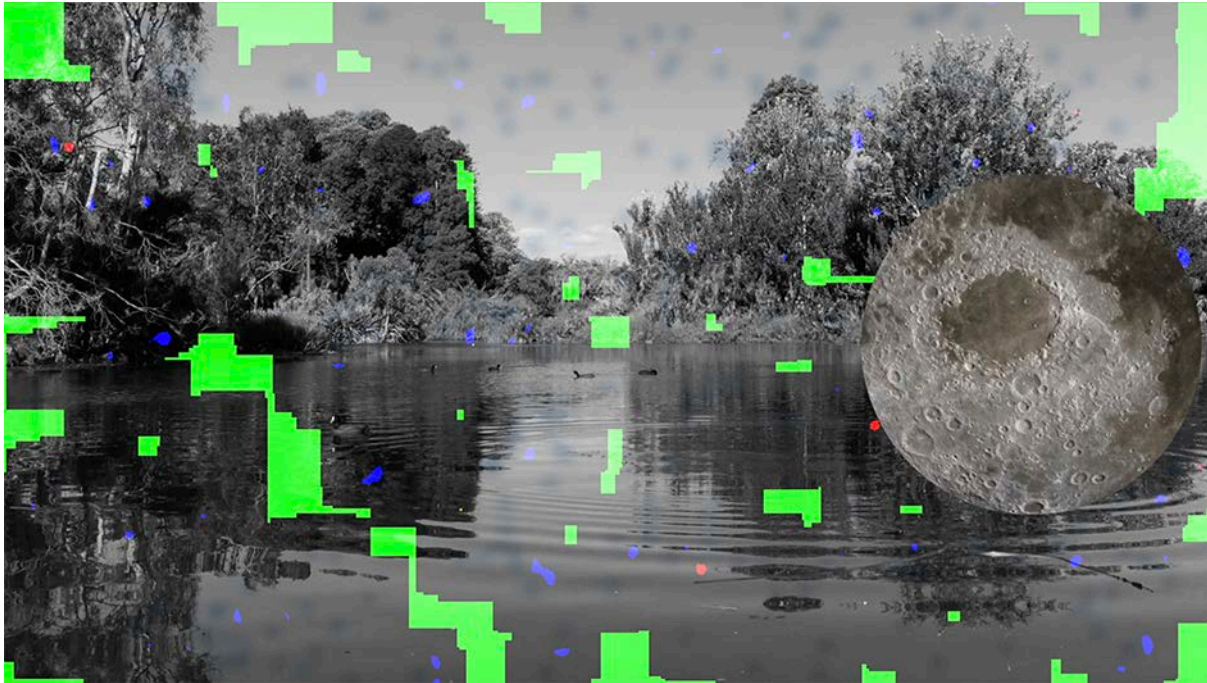
### Description

The static video shows a tree in Dorset county. Slung around a branch, an LED rope emits light that contrasts the blue winter dusk. Dramatising the scenery, randomly positioned emojis gradually 'grow' from the tree, and then disappear again into it.

The soundtrack comprises electronically distorted recordings of normal and exaggerated human breathing and gagging sounds.



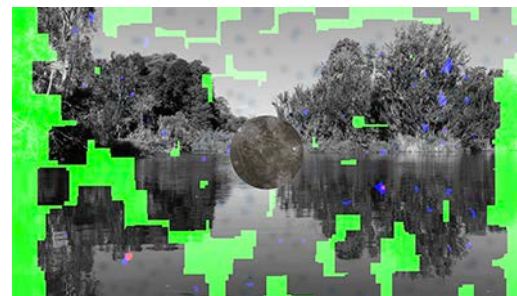
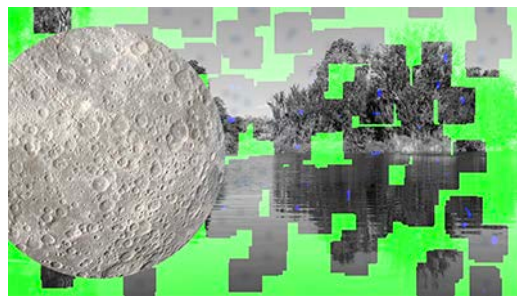
Video, single channel  
(colour; stereo sound); 9:15 min.; loop



### Description

Overlaid by a decreasing, green pixelation, a pond situated in the Royal Botanic Gardens Victoria gradually reveals itself in this video. Cropped with a round mask, a 360-degree walk-around footage of a moon model foregrounds the static shot. Whilst moving from the left to the right frame edge, the moon model at a scale of 1:500,000 also randomly zooms in and out.

A musical composition made with generative synthesiser tunes underlines the visual perception.





Video, single channel  
(colour; stereo sound); 5:57 min.  
Performance: Bournemouth/England, 1 December 2019



### Description

Having taped a harmonica onto my mouth, I sit still for a period of time, with my eyes closed. Mainly the torso's movements triggered by my calm breathing identifies that the image is moving.

When exhaling, the instrument produces sounds, making them the main elements of the soundtrack.





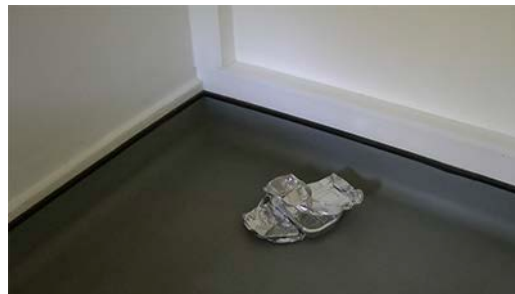
Video, single channel  
(colour; stereo sound); 2:50 min.  
Performance: Bournemouth/England, 21 April 2020



### Description

After a few minutes, I successively toss four empty aluminium foil food containers into a corner of a room. I then walk into the frame and crush, shape and arrange the objects. Then, I walk behind the camera, incrementally zoom in, and adjust the focus of the image. Following the frame's maximal zooming in, the video fades out to black.

The audio track includes sounds from the performance, comprising mainly the throwing and crushing noises when manipulating the aluminium containers, and the background humming of kitchen appliances.



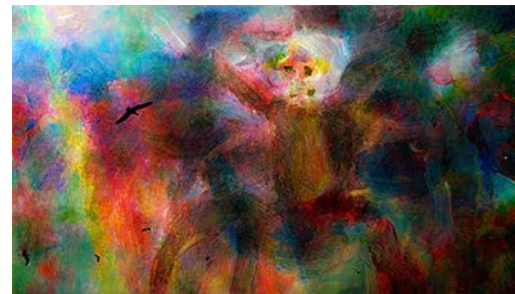
Video, single channel  
(colour; stereo sound); 5:33 min.; loop



### Description

29 analogue paintings, which are also documented in my artist book 'Weaponising Fear mit Gänseblümchen', crossfade into each other. Two identical image sequences including the paintings are layered onto two video tracks, one playing forward, the other backward. This causes every painting to appear twice, yet in each case, dissolving into a different image. Overlaid, a documentary footage depicts a flying flock of seagulls in slight slow motion.

The soundtrack comprises breathing sounds with modified pitch that are merged with low frequency drone sounds. Both sources are transposed, echoed, slowly and gradually fade in and out, evoking proximity and distance.





Video, single channel  
(colour; stereo sound); 8:00 min.; loop



### Description

Two black and white image bands with continuous photographs compose the visual background. Both picture strips move horizontally and independently change their speed and direction. In the foreground, language fragments overlap each other, switch colours, and dynamically move in all directions.

Sentences read by partially distorted male and female computer voices are the collage materials for the soundtrack. Some of these digital pronunciations play forward, others backwards, and some phrases occasionally overlap. Both the continuous photo bands and spoken language originate from my artist book 'Uncategorised Breathing'.





Video, single channel  
(colour; stereo sound); 8:29 min.; loop



### Description

The video shows a recording of a pine tree with a cloudy background. Overlaid, organically shaped and digitally distorted sculptures appear and disappear via wipe transitions.

The soundtrack is a digital composition, including hissing, crackling, percussion, and melodic sound sequences that blend into each other.



Video, single channel  
(colour; stereo sound); 4:50 min.



### Description

A storm wind blew over an empty marquee, and its collapse was recorded in three stages. The resulting clips were then shifted in hue and saturation, assembled, and blended via colour fading.

A male and female computer voice read out a partial sequence of the God gene VMAT2. Those recordings were then transposed in pitch and speed, unevenly repeated, overlaid, and composed into a sound collage.





Video, single channel  
(colour; stereo sound); 5:00 min.



### Description

Two overlaid panoramic photographs compose the video track, one slowly moving from left to right and the other in the opposite direction. The first image depicts Glasgow's cemetery Necropolis with a small strip of the cityscape, and the second shows a southern part of the Scottish Highlands with a distant group of hikers.

A recording of a dripping water tap was the source for the sound-track, modified with repetition and echo effects afterwards. This resulting acoustic aesthetic oscillates between wet-organic and dry-percussive qualities, signifying both documentary captures and musical characteristics.





Video, single channel  
(colour; stereo sound); 2:15 min.



## Description

An upside-down road scene, shot with a static camera, and an apartment block, captured with a moving camera, comprise the split-screen video.

The audio track's composition includes fluttering sounds that slightly change in speed and has underlaying, low-pitched, muffled bass beats.



Video, single channel  
(black-and-white; stereo sound); 8:00 min.; loop



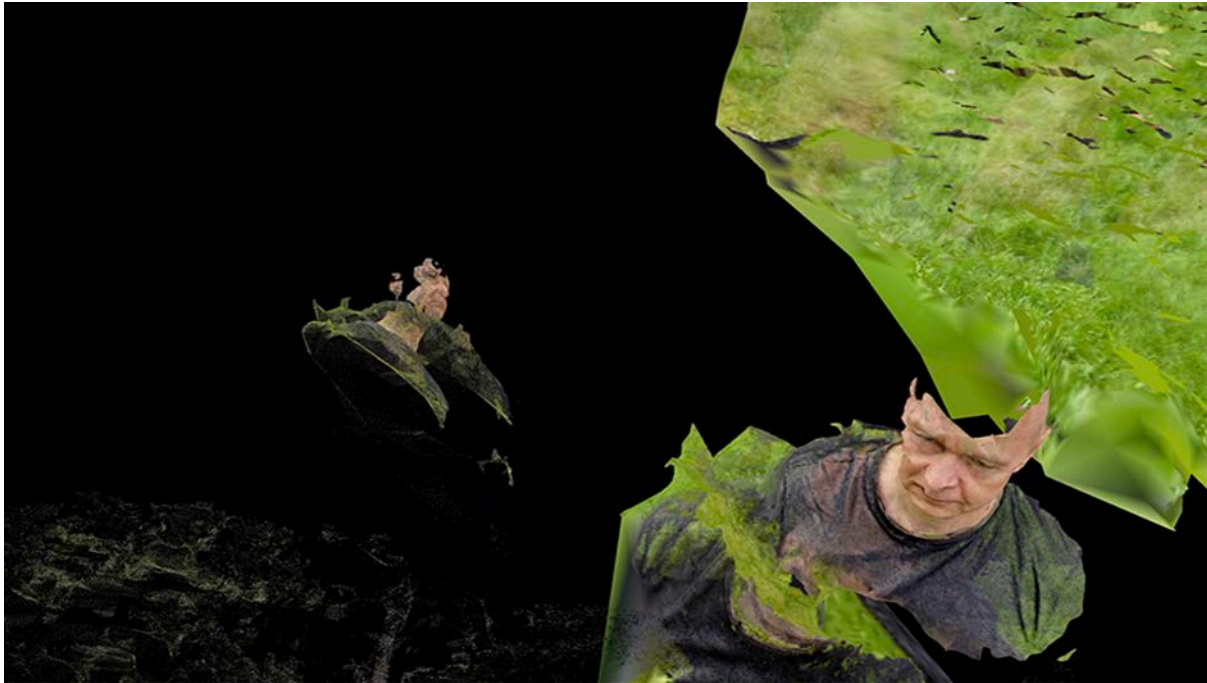
### Description

The video shows a tranquil lily pond located in Dorset, England. Shot with a static camera, the black and white clip depicts foregrounded grass plants and trees mirrored on the water surface. Occasionally, soft wind and infrequent drops gently distort the reflected image.

Succeeding and overlaying sound events comprise the audio track. These digitally produced artefacts evoke aesthetic qualities of chimes, gongs, winds, distant thunders, chirping, hissing, etc.



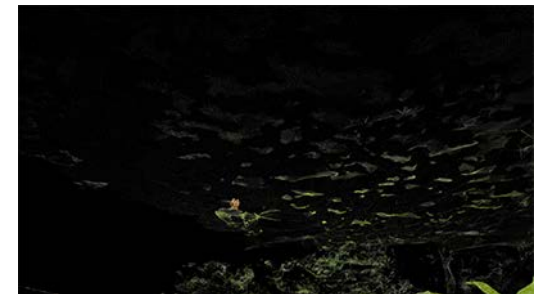
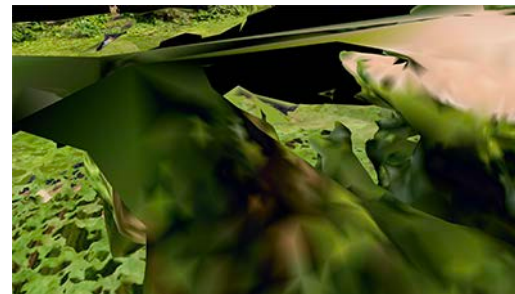
Video, single channel  
(colour; stereo sound); 6:54 min.; loop  
Technical assistance: Benjamin Parker



### Description

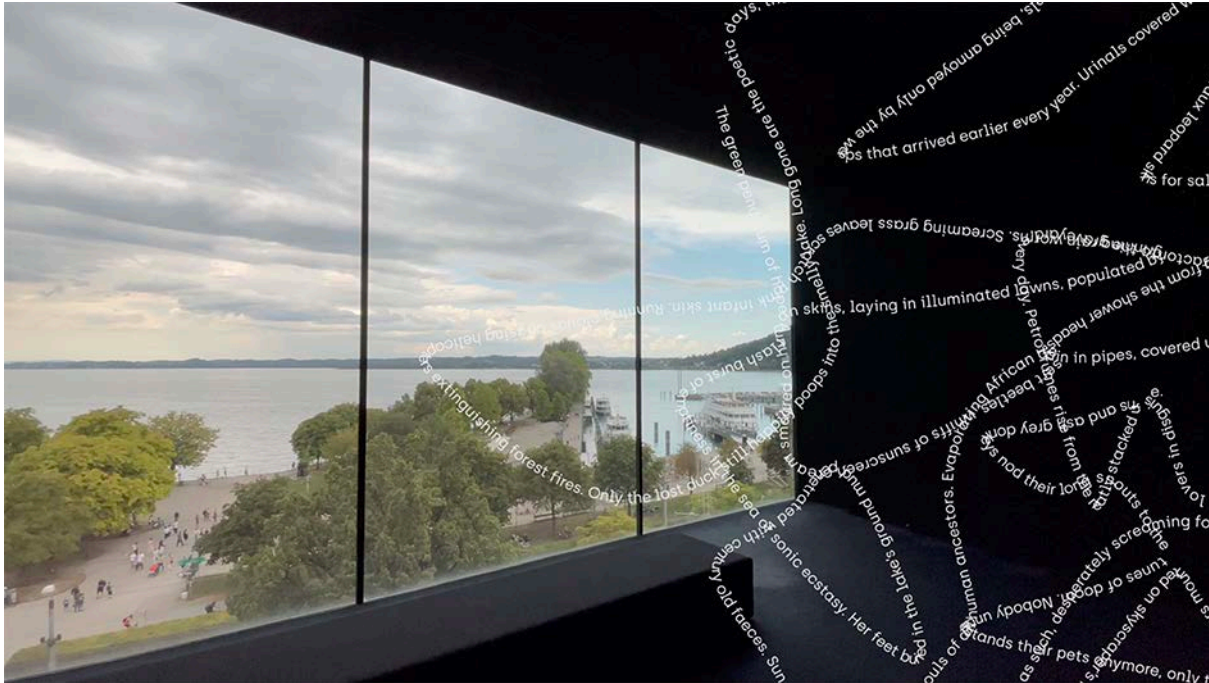
Two overlaid photogrammetric, 360° spherical fly-throughs comprise the video track. One is a point cloud, the other a 3D textured mesh, and both renderings are fragmented. The camera moves and zooms around my bust, which is situated in a garden.

The soundtrack comprises a digitally distorted recording of human breathing in an echoed space with interwoven hauling sequences.





Video, single channel  
(colour; stereo sound); 2:30 min.; loop



## Description

The video shows a 360-degree clip I took in the panorama room at the Vorarlberg Museum Bregenz/Austria. Spinning around faster and faster, the recorded rotation gradually increases in speed. Superimposed, a poem that I wrote winds itself snakelike across the screen.

The soundtrack is a composition of overlaid, long-stretched sounds generated by MIDI instruments imitating distorted electric guitars.

